DOCTOR WHO MAGAZINE

MORE COLOUR!

From the Archives

THE ARMAGEDDON FACTOR

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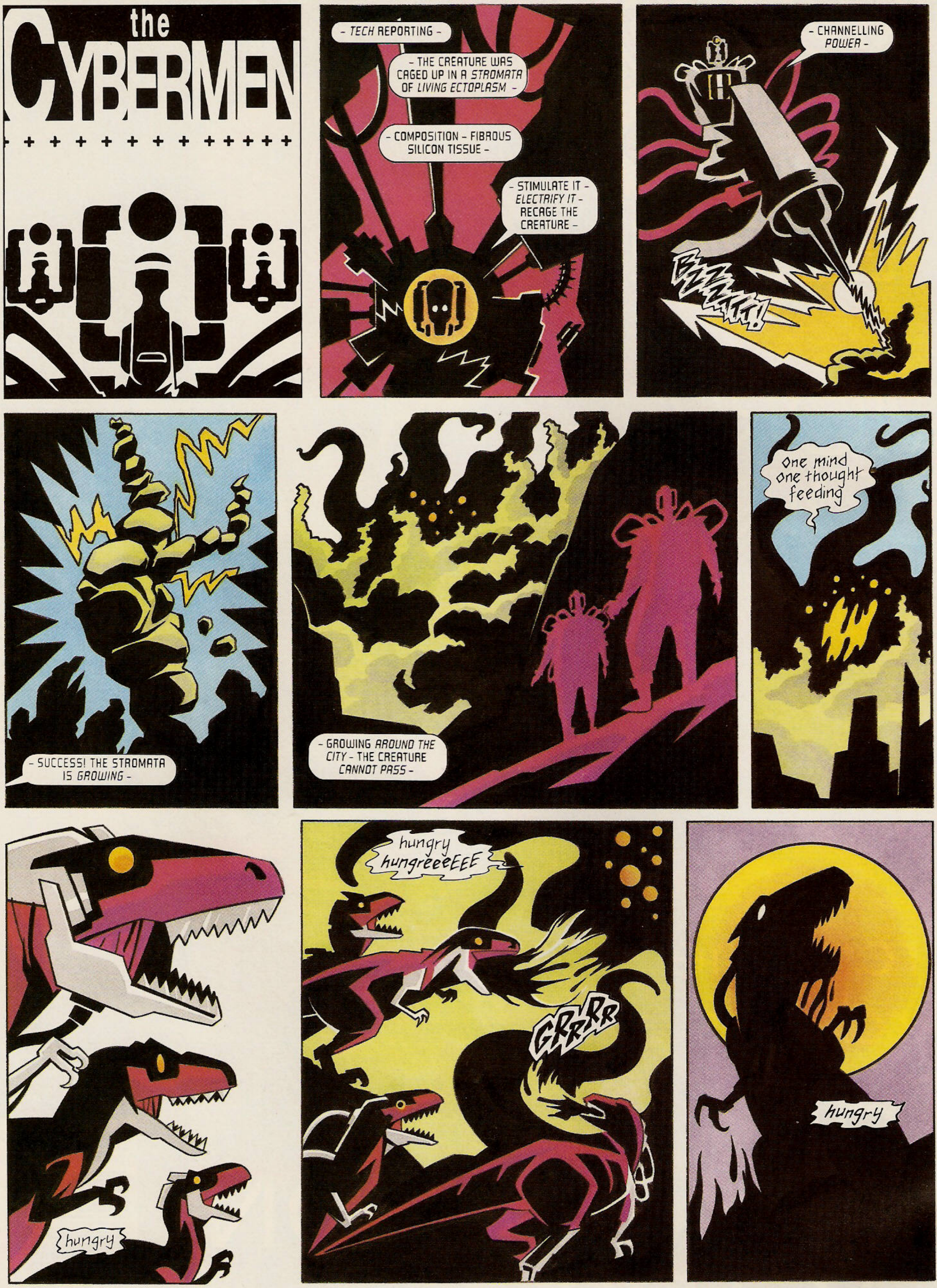
the CYBERMEN


- TECH REPORTING -
- THE CREATURE WAS CAGED UP IN A STROMATA OF LIVING ECTOPLASM -
- COMPOSITION - FIBROUS SILICON TISSUE -
- STIMULATE IT - ELECTRIFY IT - RECAGE THE CREATURE -
- CHANNELLING POWER -
BZZZAAAT!
- SUCCESS! THE STROMATA IS GROWING -
- GROWING AROUND THE CITY - THE CREATURE CANNOT PASS -
One mind one thought feeding
hungry
hungry hungreeeEEE
GRRRR
hungry

I was eight years old when my big brother brought home the first issue of **Doctor Who Weekly** to cheer me up during a bout of measles. Barring Part Three of *City of Death*, it was the most exciting thing to happen that week. Over the following fifteen years, I've pinned-up pin-ups, joined UNIT, pored over archive features, argued with reviewers, and followed the comic strip Doctor from the alternate Roman Empire of *The Iron Legion* to the Cambridge of *Change of Mind*. Taking over as editor has been a surreal experience to say the least, particularly as this issue we feature an interview with Michael Hayes – the director of *City of Death*!

Doctor Who Magazine, as my favourite publication is now known, has come a long way over its 223 issues, and I think its current blend of informed comment, revealing interviews, in-depth analysis and new comic-strip and text adventures is the best ever. That's not to say that the magazine won't evolve and develop in the coming months – the whole team is bursting with new ideas which we can't wait to realise. There are many people we've got to speak to, and many aspects of the series we've yet to cover. With a steady flow of *New Adventures, Missing Adventures*, new *Doctor Who*-related videos such as *The Zero Imperative* and *Shakedown*, and good prospects for a brand new television series . . . we're going to be kept busy.

There are two other important changes to mention. The very talented Paul Vyse has joined us as designer – regular readers will recognise his name from the striking and imaginative illustrations he's been providing for **DWM** over the last few years. We also have nine more pages of colour, making the magazine brighter than it's ever been. We hope you enjoy it.

Gary Gillatt

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This issue's competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to: **Doctor Who Magazine**, Marvel Comics UK Ltd., 13/15 Arundel Street, London WC2R 3DX, England. Entries must arrive by second post on 20th April 1995.

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All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Printed in the UK and distributed by Marketforce (UK) Ltd, 247 Tottenham Court Road, London W1P 0AU 0171-261 5555. ISSN 0957-9818. I really don't know what you're looking down here for – we stopped doing these little comments months ago.

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CONSUMER PRESS

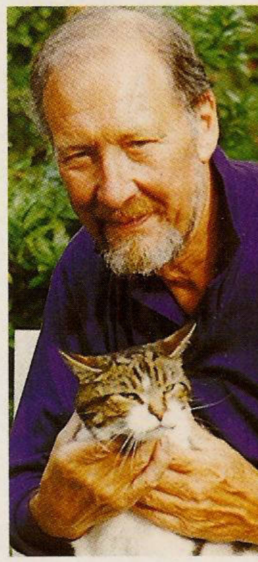
The King Maker

Michael Hayes has enjoyed a long and distinguished career as a television director, his credits including three highly regarded *Doctor Who* adventures. In the first of a two-part interview, **Philip Newman** talks to Michael about his work on *The Androids of Tara* and *The Armageddon Factor*.

This is the interview I thought would never happen. Between 1991 and 1993 I made numerous attempts to locate Michael Hayes, my search even leading me to addresses in places as disparate as Scotland and Italy, but to no avail. However, last summer I finally succeeded in tracking down the hitherto rather elusive director of *The Androids of Tara, The Armageddon Factor* and *City of Death*, and travelled to meet Michael at his home in the heart of the Kent countryside. There we spent a very convivial day drinking good red wine, chatting about his work and career, and watching *City of Death*! It was not only an ambition fulfilled, but one of the finest and most pleasurable days of the year.

Michael was pleased to have the opportunity to relate his own experiences in some detail, and to set the record straight about certain aspects of his three *Doctor Who* stories which have apparently been misreported by others in recent years. However, before turning to the subject of *Doctor Who*, I asked Michael how he had come to be involved in 'the business' in the first place.

"Well, I was originally supposed to be a biologist, but I started acting as an 'amateur' and, when I was sixteen, I was offered a job in rep. This was just after the war, so there weren't that many young men around and I had no problem getting work; in fact, I played everything from very, very old men in ill-fitting wigs to war heroes! I must have been terrible! After doing my National Service, I auditioned for Stratford and got in. It was marvellous. I joined for the 1951 *Festival of Britain* season, when they were doing all the 'histories' – *Henry IV* and *V* with Richard Burton – and I didn't too badly, either. I was there for about three years and by 1953 I was getting quite decent parts."



Michael followed up his period at Stratford with several stage appearances in London's West End and a tour of America with the Old Vic. Before embarking on the latter, however, he was interviewed for a vacancy at the BBC. "I was freezing to death in Chicago the following December when a letter arrived, offering me the job of radio studio manager. I thought, 'If I'm in the corner of a studio banging coconut shells together while all my mates are up at the microphone playing big parts, I'm packing this in', but when I joined it was so fascinating that I just adored every minute. I was lucky enough to go to the Overseas Service, which was like regional television – the further away you are from the heart of things, the more you get to do – so I learned an awful lot about broadcasting very quickly. By the time I got a temporary attachment as an assistant floor manager in 1956 – when, incidentally, I first met Pamela Stirling who I later cast as the Louvre guide in *City of Death* – I was already doing programme-announcing rather than studio-managing."

Disappointed that the attachment did not lead to a permanent position, Michael applied for the post of floor manager at the BBC's old premises in Carpenter Road, Birmingham. "I got it on the strength of my drama background. The system at Birmingham then was that their main drama producer, Peter Dews, would actually direct the actors and he would have a technical director or production assistant to do the camera work. Eventually I became a PA myself and worked on everything from *Percy Thrower's Gardening* to *Eileen Fowler's Exercises*, as well as directing – quite badly, I'm sure – some of the drama pieces that Peter was staging.

"Then, when he was due to do *An Age of Kings* with another director and found that they couldn't agree about anything, Peter came in one morning and said to me, 'I'm going to produce it, but I'm going to have two technical directors. One's going to be Dougie Seale and the other's going to be

> **"Graham Williams said,'You will find it is quite unlike anything you have ever done before', which was the understatement of all time!"**

Previous page: The android Prince Reynart (Neville Jason) claims the throne in *The Androids of Tara*. Photo © *BBC*

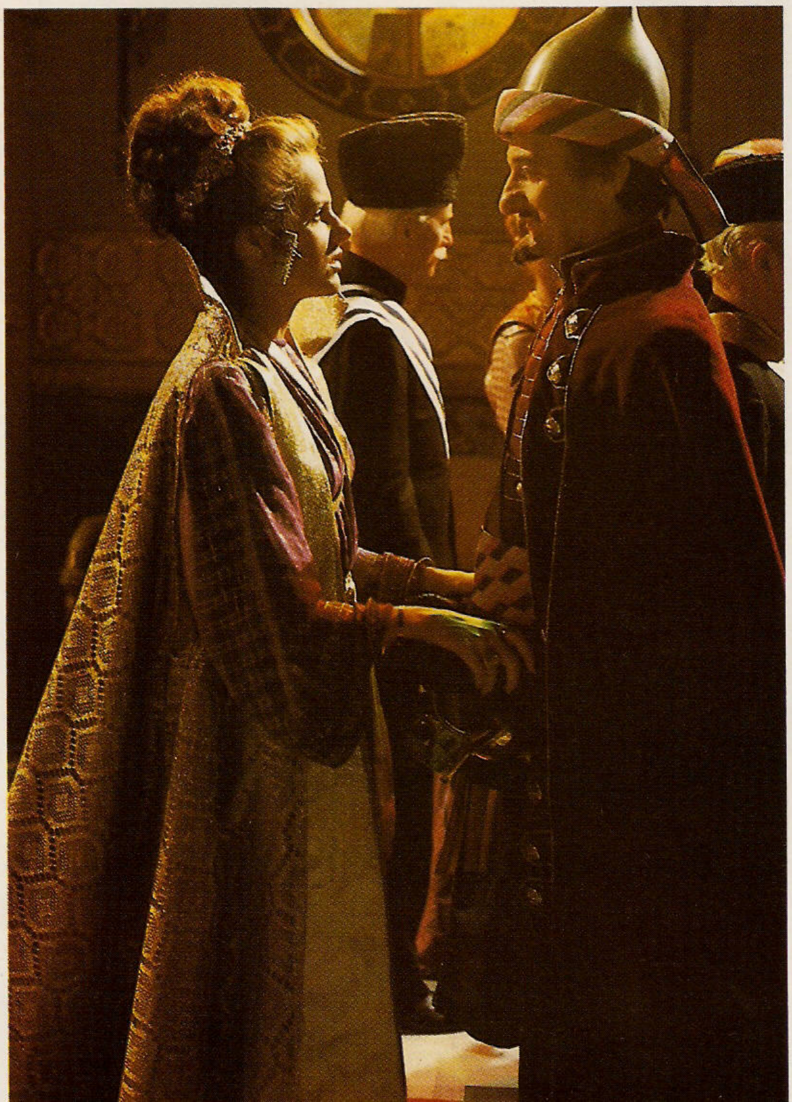
Previous page, inset: Michael Hayes. Photo © Philip Newman

you'. Though quite pleased, I was somewhat shattered at the prospect of doing [a total of] fifteen hours of Shakespeare, live, once a fortnight. That, in a capsule, is where I learned to direct. Of course, it was only after I'd done all this that they actually sent me on the director's course! A very BBC thing to do. While I was on the course, I was offered a half-hour play called *The Little Key* which was, I suppose, the first thing I did in my own right. Then I did *A for Andromeda* and the rest is history."

Throughout the Sixties and Seventies Michael continued directing both one-off plays and episodes of such popular series as *The Troubleshooters*, *Sherlock Holmes* and *Z Cars* for the BBC. Considering his wealth of experience in television drama, I was curious to know if there was a reason why he hadn't worked on *Doctor Who* earlier. "Well, I was around when *Doctor Who* started and actually knew Verity very well. I was, in fact, doing the last of my three episodes of *Maigret* in 1963 when Sydney Newman arrived at the BBC and decided that the drama group should be tripartite and divided into 'plays', 'series' and 'serials'. Suddenly, I found that because I happened to be doing a 'series', it was very hard to get out of that 'department' to do anything else. So I didn't do any early *Doctor Who* because I just wasn't in the 'right' department. Finally, I got so fed up that I went to see Sydney Newman who said, 'Look, resign from the staff and I'll give you a contract'. So I did, and that's when I became a freelancer. Of course, after that there was no reason why I shouldn't do a *Doctor Who*; I was just really very, very busy doing other things."

Above: Count Grendel (Peter Jeffrey) and Madame Lamia (Lois Baxter) scheme in *The Androids of Tara*.

Right: Mary Tamm and Peter Jeffrey on set for *The Androids of Tara*. Photos © BBC



So how did his involvement with the programme finally come about? "Through Graham Williams. I'd worked with Graham on *Softly, Softly* and got to know him as a mate around the place. I used to meet him and Graeme MacDonald, who was Head of Serials, over drinks occasionally and they would always say, 'Oh, you must come and do a *Doctor Who*', and I would say, 'Yes, yes, I would love to', which wasn't strictly true. I suppose I was big-headed enough to think I was a bit grand for doing a 'children's serial'. But of course the crunch had to come sooner or later, and Graham rang me up with a definite offer for a four-parter. So, with slight misgivings because I wasn't quite sure that I knew how to do a *Doctor Who* – which, indeed, I didn't – I agreed to do it. I remember Graham said, 'You will find it is quite unlike anything you have ever done before', which was the understatement of all time!"

Contrary to popular belief, *The Androids of Tara* was not the first story he was offered. "I was very doubtful about the script I was originally supposed to do; it had this big octopus-thing in it. I wasn't quite sure it was going to work or, even if it did, that the end result, however brilliant we all were about it, was going to necessarily be good. I think Graham sensed this and, somewhat to my relief, he took it away from me and provided me instead with *The Androids of Tara*."

The initial script for *Androids* posed its own problems, however. "I do remember that, in its original form, it had a number of things

Right: The Doctor displays the head of the android Princess Strella, much to the shock of the Taran nobility. Photo © BBC

which would have been impossible to do. I mean, there were mechanical flying horses in it, which would have been no problem if one could have afforded Ray Harryhausen, but I could not see the BBC special effects department being quite up to that at the time! So the script was re-written to include the real variety, which I was pleased about because I've spent most of my life with horses. I don't think Mary Tamm was all that keen, though. I got on very well with her and she was good to work with, but she was extremely nervous about actually being on a horse.

"I have to say that it was with some trepidation that I embarked on my first *Doctor Who*, having heard reports of the nature of Mr Thomas Baker. As luck would have it, however, Tom and I hit off from the word go. Indeed, I would venture to say we have always been the greatest of friends – with the notable exception of moments during *The Armageddon Factor*, when I did actually rise from my seat in the production gallery and head for the studio floor with the full intention of flattening him! Luckily, it was in Studio One in Television Centre – the biggest of the lot – so in the time it took me to get down there, I was able to reflect that flattening Tom would perhaps be counter-productive. So, I sort of skidded to a halt and said, 'Can we discuss this, Tom?' instead, which was probably just as well! He was being very, very difficult about something, but I have to go on record as saying that when Tom is difficult, it is always for a reason. I've never known him wantonly difficult as one has known various actors to be for the sake of their egos. Quite the reverse, in fact, because ego doesn't play a part in Tom's existence. He just took it all very, very seriously and cared about what he was doing. The joy of working with Tom was that he was constantly creative and would always be full of ideas. He made a virtue of the fact that he'd got this huge scarf on and did 'funnies' which were brilliant; he was so clever. I would say that he has the defects of his virtues and vice-versa, but I'm prejudiced; I still think he was the best Doctor."

Right: John Woodvine as the "Geordie" Marshall in *The Armageddon Factor.*

Below: Michael Hayes relaxes on the Taran operating table in *The Androids of Tara*
Photos © BBC

One feature for which *The Androids of Tara* is often remembered is its location filming, which included the ultimate in production luxuries, a night shoot. "I'm not sure if Leeds Castle was my choice, but it was an excellent location. It was actually a very fine night on the night shoot – no rain or anything – and it all went very smoothly, although we did have one hiccup because the A20 used to pass very close to the castle. Now, you wouldn't normally expect to be interfered with by heavy traffic noise at one o'clock in the morning, but we were – by the convoys of lorries which had come off the ferries at nearby Folkestone! I remember Graham saying to me, 'Can't you get it stopped?!'"

Included in the night filming was the story's final sequence in which the Doctor finds K9 stranded in the lake. Michael remembers that it called for some unusual improvisation. "We needed somebody reasonably small to row the boat out, so we got my son Patrick, who must have been fourteen at the time, to do it. He crouched down in this dinghy and paddled it round. We were quite good to him, though; we reeled him in fairly soon! Patrick was also the 'rustling beast of Tara' in the opening scenes. We found these enormous big-leaved plants growing at Leeds Castle – I don't know what they were, but I've never seen them growing anywhere else – so we christened them 'Taran Bogweed' and shoved Patrick into them! I thought that was actually quite a good sequence, though I say it myself, although it was much, much better when you didn't see the creature! The music was really good too, sort of building it up. I got on very well with Dudley Simpson. He is one of those people at the top of his profession and was terrific to work with. I always enjoy working with composers.

"As I recall, *Androids* didn't warrant very much in the way of electronic special effects. It had the split-screen, of course, and the flaring electronic rapiers which were done in post-production, but an awful lot of it was just straight-forward physical action. Terry Walsh did all the riding stunts and sword fights. He was a great guy and an excellent stuntman. With all stunt doubling, you're an idiot if you let an actor do something himself just in case you need him to do anything else so, of course, it was Terry who performed the stunt jump into the lake, not Peter Jeffrey."

Thoughts of the actor who brought the villainous Count Grendel to life with such relish bring a mischievous twinkle to Michael's eyes . . ."I'll never forget the moment when Peter Jeffrey 'ascends the throne'. Peter and I had sort of worked it out, and I said, 'Go on, do the full *Richard III* bit', which he did as a straight lift from Laurence Olivier! I remember turning to Graham and saying, 'I say, I think he's gone a bit too far', but Graham said, 'No, no. Do more!' You see, we all got this terrific feeling doing *Doctor Who* and encouraged each other to be absolutely awful! It really was a great deal of fun."

"Having only recently seen *Androids* for the first time since it went out, one thing that struck me was how very good the film quality was – I mean, artistic lighting quality apart from technical quality. John Walker, the film cameraman – who also did *City of Death* – did a very, very good job on it, and Val Warrender's sets looked terrific. I was most impressed. If only the BBC would release it on video. I hope they will, because I don't think it's bad. I enjoyed it vastly."

Producer Graham Williams was clearly impressed enough with Michael's handling of the production to request his services again for *The Armageddon Factor*. "I can't remember exactly at what point Graham asked me if I would do the six-parter. I'm pretty sure it wasn't part of the original deal, but it must have been in the run-up to *Androids* because they were done back-to-back. Bearing in mind that everything had been going very well with *Androids* – it had a lovely location, didn't have that many special effects and I'd already developed a good relationship with Thomas and Graham – I said 'Yes'. And there the crunch came. I quickly discovered that I had been lulled into a false sense of security because *The Armageddon Factor* was *very* difficult to do. What's more, it was almost entirely studio-bound and it abounded in special effects – notably electronic ones but also, in its opening sequence, some pretty spectacular physical ones as well. What they both have in common, of course, is that they take most of your natural life to perform, and all you can do as the director is just sit there going quietly mad with the clock ticking away! I remember there was endless post-production too, which isn't something I'm terribly fond of. Some directors love the editing suite but it's not me, probably because of my early years in live production; if a sequence can be done continuously 'as live', I would still do it that way today."

"I was able to reflect that flattening Tom would perhaps be counter-productive."

Despite the pressures he felt, Michael is quick to point out that "It wasn't all doom and gloom on *Armageddon*; we actually had quite a lot of fun. John Woodvine was very funny. As you may know, Woodvine's a Geordie so, on one run-through – just for the hell of it – I said, 'Wouldn't it be fun if the Marshal was a Geordie?!' John obliged completely and played the whole thing like that . . . (adopts Geordie accent) 'Why? Why you promised us control of the world, like?!'

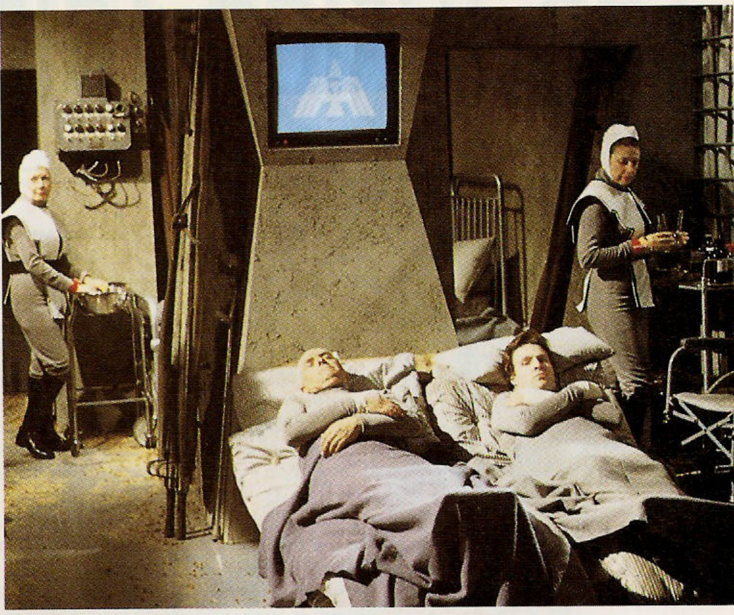
"I suppose it's invidious to single people out, but Richard McManan-Smith was a wonder of design in terms of handling a difficult situation within the means that he had. Nobody ever has enough budget, but Richard worked wonders with *Armageddon*. I think it was his first one, too. He was so brilliant."

As the climax to the Key to Time storyline, *The Armageddon Factor* called for a number of [ultimately historic] casting decisions, including that of the White Guardian's evil nemesis. "Yes, that was quite interesting, actually, because when I thought of Val Dyall for the part of the Black Guardian, I remember Tom saying, 'Oh, really! What an obvious thing to do' – Val, of course, having been the 'Man in Black'. I rather think Tom came round in the end though, because Val was such a marvellous man, and a joy to work with. Tremendous."

There was, however, no way that Michael could have predicted the consequences which followed his casting of Princess Astra . . ."I hadn't worked with Lalla Ward before, but I'd seen her several years earlier playing Mary Shelley in a film about the poet [Percy Shelley]. I cast her because I thought she was right for the part and had 'those' looks. Whether it was right to make her into Romana, I pass on that. I was quite stunned when Graham announced it; I thought it was very bizarre. I'm not saying she was bad as Romana, it was just this very strange thing of her being it after having been Princess Astra. I think she and Tom hit it off from the word go, though they didn't get together, as it were, until after, or at least towards the very end of, *Armageddon*."

"Time has smoothed the horrors of *Armageddon*, but it was very telling. Just the sheer fact that I was doing ten episodes on the trot meant that I could be found rambling around the rehearsal rooms, clutching my security blanket and moaning, 'This shouldn't happen to a dog'! So, as a consequence of being tired and so on, I have to say that *Armageddon* wasn't such fun to do as the other two." •

Next issue:
Michael Hayes talks about the first-ever foreign location shoot for *Doctor Who, City of Death*.



Above: Richard McManan-Smith's set for the hospital in *The Armageddon Factor*.

Right: Michael Hayes was shocked to learn that Lalla Ward would succeed Mary Tamm as Romana. Photos © BBC

The Vision Thing

In the early 1970's *Doctor Who* received a wide range of high quality coverage in *Radio Times*. Informed articles, imaginative photography, artwork from some of the country's most talented illustrators and a special publication to celebrate the Tenth Anniversary all raised public awareness of the series. **Philip Newman** talks to the man responsible; former *Radio Times* art editor, **David Driver**.

Throughout the 1970s David Driver enjoyed a unique association with *Doctor Who*. As art editor/director of *Radio Times*, he played a key role in determining not only the way the programme was visually represented – he was personally responsible for introducing both Peter Brookes and Frank Bellamy to the world of *Doctor Who* illustration – but also the breadth and quality of its coverage in the magazine during the Jon Pertwee and early Tom Baker years. Furthermore, it was David who devised, designed and edited the special *Radio Times* publication which celebrated the show's Tenth Anniversary in 1973.

Having discovered – quite by chance – the extent of David's involvement with *Doctor Who* during a visit to the offices of *The Times*, where David is now head of design, I took the opportunity to talk to him about his work in detail.

Publishing, it transpired, has been an integral part of his life for as long as he can remember. "Even when I was at school, at the age of eight or nine years old, I was very, very conscious of magazine, book and newspaper publishing; I used to collect the front pages of newspapers. As I got older, I started writing to magazines, collecting drawings and making observations about them and doing lots of that sort of work myself. I basically knew that I wanted to work in that sort of world, and I was fortunate enough to gear myself up for that. In school, I'd learnt that content and the ability to tell a story – whether it's writing history essays or what have you – played a great role in all the other things, and that, of course, has benefited me enormously in all the work I've done since."

That work – which, before his appointment to *Radio Times*, included spells as art editor at Corn Market Press and the Thompson Organisation, as well as several assignments as a freelance illustrator for Penguin Books and *Vogue* magazine – was also greatly influenced by another major feature of David's childhood: the legendary *Eagle* comic and its *Dan Dare* stories. "The drawing was inspirational, particularly at that time, because we hadn't even got to the moon or launched a Sputnik. More significantly, the strip had mastered the art of the cliffhanger in the last frame on the second page, which I thought was a very clever way of scripting and storytelling. To me, *Doctor Who* – of which, incidentally, I was, and still am, a fanatical devotee – was like a strip-story on television, using the art of the cliffhanger yet again."

Indeed, when *Doctor Who* returned for Season Eight in January 1971, David succeeded in visualising that association (and the series' new action/adventure format) in a striking comic strip style montage of photographs – complete with speech bubbles – on the front cover of *Radio Times*. He then turned his attention towards the fulfilment of a long-held ambition. "I'd always wanted Frank Bellamy to do work associated with *Doctor Who* because of the connection I felt it had with the strip-story. I thought he'd be ideal. He was a marvellous designer of illustration and I just adored every element of the man's work. Eventually, I plucked up the courage to talk to him. I have to say I was really nervous about phoning him up, because you expect people of such stature to have a sort of arrogance or an aloofness but, of course, he was neither of those things. He was a very charming and dedicated person and was really fantastic to work with. It was a wonderful thing, actually, to be able to commission work from someone I regarded as a hero.

> **"*Doctor Who* was like a strip-story on television, using the art of the cliffhanger."**

"The first *Doctor Who* thing that Frank did was that brilliant three-page start-up strip [to accompany the first episode of *Colony in Space*], so he did in fact get very involved with the programme people and the script writer so that he could produce that. Barry Letts and Terrance Dicks were very enthusiastic about the whole idea. They were a really great couple."

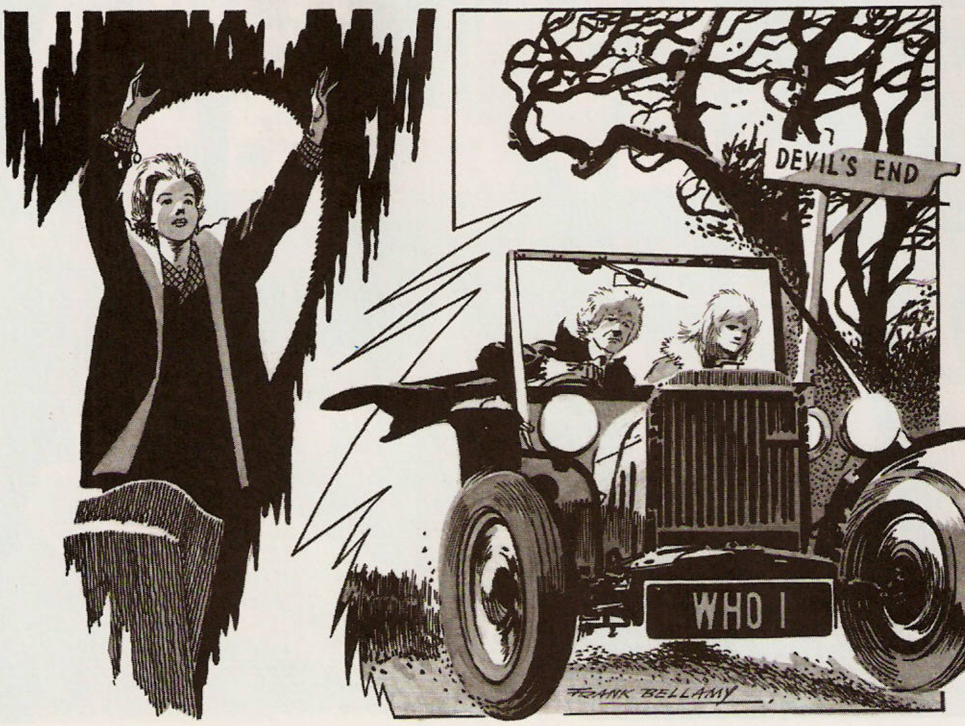
David commissioned more work from Frank Bellamy for the following season: the full colour cover art promoting *Day of the Daleks* and a number of small black-and-white line illustrations to accompany the weekly episode listings. I wondered what had inspired the introduction of these drawings. "It was a continuation of the strip-story theme. With Frank Bellamy as the house artist assigned to *Doctor Who*, I felt it was important that that 'quality' should be followed through, no matter how large or small, on a regular basis." However, due to other commitments, Bellamy wasn't able to provide all the drawings for Season Nine, and so David asked Peter Brookes to complete most of the remainder. "I first met Peter when he was a student at the Central School of Art. I went there to set a project, which I often did, and he was among the class. Later, when I had started at *Radio Times*, he came to see me with his work."

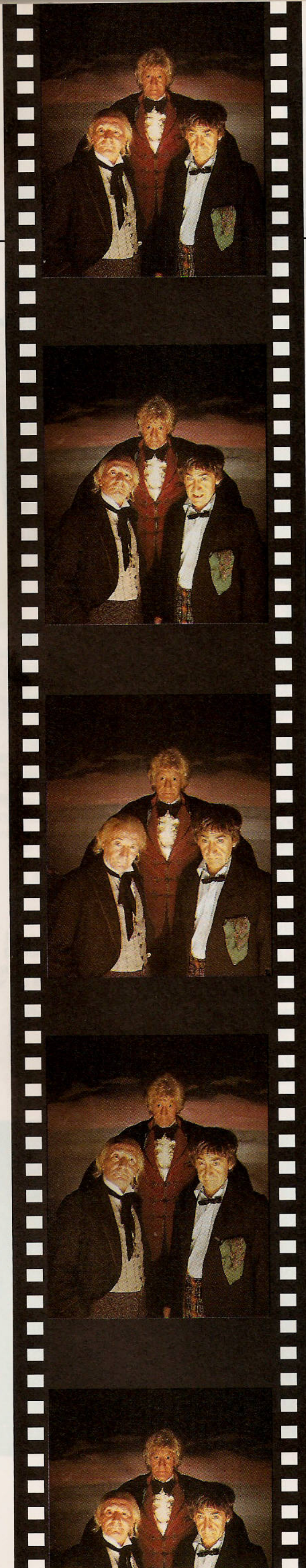
1973 was a landmark in the history of *Doctor Who*, as the programme celebrated its first decade on British television. Recognising the commercial potential of such a unique event, David was determined that *Radio Times* should do it justice. "I thought the anniversary was a milestone, and so I suggested doing the Tenth Anniversary special. Everyone at *Radio Times* thought it was a joke, because they knew I was such a fan of *Doctor Who*. They all fell about, saying, 'There's no point, it's got no following' and so on. I said, 'Well, looking at the audience figures, I don't think that's the case, and besides, I just know that it's going to go on forever.' Which it virtually did. Anyway, eventually they said, 'OK, it's down to you. We'll finance you from within the BBC.' Although I was the main protagonist, I was fortunate in that I had a few colleagues who were also great enthusiasts,

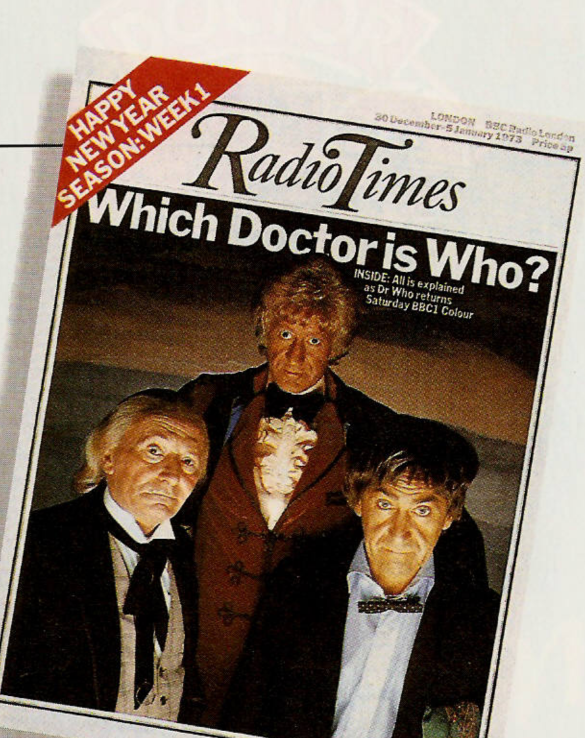
Below: Frank Bellamy's artwork for *The Daemons.* © *Radio Times*

Centre right: *The Three Doctors* photo session.

Far right: The *Radio Times* cover which resulted. Photos © BBC.







HAPPY NEW YEAR SEASON: WEEK 1!

LONDON 30 December–5 January 1973 BBC Radio London Price 3p

Radio Times

Which Doctor is Who?

INSIDE: All is explained as Dr Who returns Saturday BBC1 Colour

and we worked well together. I remember that I actually devised the whole concept for the magazine – storyboard, format, style and layout in a hotel bedroom in Paris one night. It was quite a massive exercise."

"I decided to divide and share the special into three zones, as there were three Doctors, and colour-coded each one. I'd worked out the colour-coding as part of the overall concept, so when I commissioned Peter Brookes to do that amazing *Three Doctors* painting, I got him to follow the coding through in the artwork. The colours really sing out, don't they? We'd do that sort of thing by computer now!"

David had a very clear idea of how he thought the 'zones' should be structured. "I wanted to have dramatic pictures, followed by lots of history, followed by dramatic pictures and so on – that's why it's like that throughout. I call that 'changing gear', because if something's all history, it's fine, but it might as well be a book. However, if it's in a magazine format, then it must have some strong visual elements going through it and, after all, *Doctor Who* is very visual."

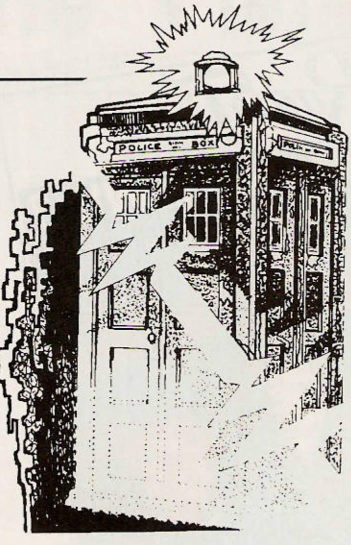
Consequently, the large colour photographs which accompanied the interviews with the Doctor's companions became a prominent feature of the magazine. "They were all new pictures that we set up specially. We decided on crucial scenes that put the characters in situations that were dramatic and yet reminiscent of their time on the show. They didn't need to be replicas of a particular situation – just a combination of the characters and a foe or alien in the right sort of environment. I was fortunate because I'd watched most of the programmes religiously every Saturday with my toast and Marmite – I always associate toast and Marmite with *Doctor Who* – and I've got a fantastic memory, so I was able to say, 'Let's have the Abominable Snowman with Jamie and Victoria climbing up a hill or whatever.'

"We found the locations without too much difficulty, the BBC costume people helped us when necessary, and some friends dressed up as the aliens. I wanted each cameo to be different – a chase across the beach with Cybermen, the threatening figure in the castle with Lis Sladen, and so on – but I also thought it was terribly important that they have a continuity in terms of style, form, shape and colour. You can only achieve that by using one person who just gets under the skin of the whole subject, so I had a very, very long planning session with Allan Ballard, the photographer, to make sure that everything fitted into a schedule whereby he could do every picture."

As editor, David was also involved in setting up the photographic session which produced some of the most popular and enduring images of that period: the cover shot of Jon Pertwee facing a handful of monsters, and the anniversary portrait of the three Doctors themselves. "We built two sets in a photographic studio – one for the front cover of *Radio Times*, and the other for the Special. We had to originate all that ourselves – the BBC had nothing to do with it. We transported everything to this place; the actors, costumes, make-up, the lot. The Doctors were very nice and quiet – a bit business-like, actually. William Hartnell was a bit shaky, but very game. Patrick Troughton was a very serious-minded actor, and therefore Jon Pertwee became a very serious-minded person. It was all very calm and proper. They really did take their roles seriously, which was good. Shooting the photograph for the wrap-around cover was a challenge, but it was great being there, trying to make that work. We had to keep checking and re-designing the whole picture through the camera frame so it all made sense."

"The Doctors were very nice and quiet - a bit business-like, actually."

"The other element that came into play, when people started to get enthusiastic about the Special, was that we decided we would show the plans for how to make a Dalek. Now in theory this seemed very easy, but actually, although they'd built these things for TV, there were no real details of how to put one together; it hadn't been done 'scientifically'. Therefore it had to become a 'science' to make that drawing and that assembly work. It was an enormous task, but it was lovely. It's good having big tasks, to challenge people to do these things, and we actually got a school to build one. The main illustration for that section was done by Frank Hampson, who was the *Dan Dare* man."



DOCTOR WHO
1972/3
HOW TO BUILD A DALEK

Unfortunately, much to David's chagrin, the Special's main factual component – a lavishly-illustrated chronology of the Doctor's adventures, up to and including the (then unscreened) stories of Season Eleven – didn't quite live up to his expectations. "I did try so hard to ensure it was accurate, but I do remember that all of the [early] scripts had the individual episode titles, not the full story titles, on them. I didn't discover this until it was too late. Really, one of the researchers should have said, 'These titles don't seem right', but nobody did that. It was very frustrating; I didn't want to get that sort of thing wrong simply because it was so easy to get it right."

David knew from the outset, however, exactly how he wanted the magazine to conclude. "I insisted that, at the end, we did those interviews with some of the people who, week in and week out, were using great ingenuity with limited resources behind the scenes. I thought it would be very good to see the faces behind those names on the credits. I mean, if I wanted to know about them, where they came from and what they looked like, I knew others would too. We did, in fact, have marvellous co-operation from all the people involved. It was just as well, as we were resurrecting people who'd long since finished doing it, but they came back, because they were enthusiasts too. It was wonderful!"

The Special actually went on sale on Tuesday 11th December 1973, just a fortnight after the official anniversary date, and a few days before the start of the programme's Eleventh Season. David recalls that it didn't stay on the shelves for very long. "From what I remember, that issue sold out. There were 250,000 copies, which was quite a lot, particularly as nobody really thought it would be of interest. The magazine was considered a risk, you know, especially as it didn't contain any advertisements – and there was no way there would be any advertising in it as far as I was concerned. Yet, on top of that, we were accused of being 'commercial'! Well, fine. What's so wrong with a spin-off if it's brilliantly done? I'm not saying it was, but if you're attempting to do it brilliantly, then what's wrong with that? It's great! It's going to give pleasure to people, and if you sell it, you're going to make a little bit of money. So, in that respect, I think we were ahead of our time at the BBC. I mean, the only elements of BBC Enterprises that existed then were *Radio Times*, *The Listener*, and BBC Books. It's interesting how it's all happened since, isn't it?"

Between 1970 and 1974 – the entire duration of Jon Pertwee's tenure on the show – *Doctor Who* graced the cover of *Radio Times* on no less than five occasions, and was the subject of numerous features and articles. I was therefore particularly curious to know why

Opposite page, clockwise
A selection of pages from the *Radio Times Doctor Who* Tenth Anniversary Special; *The Three Doctors* illustration by Peter Brookes; Frank Bellamy's artwork for the *Planet of the Daleks* programme listing; Dennis Curran's artwork for *The Time Monster* programme listing, in the style of Frank Bellamy. © *Radio Times*

Above:
Frazer Hines and Deborah Watling pursued by a Yeti for the *Radio Times* Special. Photo © BBC

the programme's coverage in the magazine appeared to suddenly, and quite dramatically, diminish following the arrival of Tom Baker in the title role. "To be honest, I think I'd worn their patience thin with my enthusiasm. They said, 'We can't keep having *Doctor Who* on the cover'. I was really hoping that we'd get the drawing for the Loch Ness Monster one on the front cover – in fact, I clearly remember Frank Bellamy working on that and delivering it to my home one Sunday – but it became a page inside instead. You see, we were subjected at *Radio Times* to programme controllers saying, 'We don't want you to feature *Doctor Who*' and so on. I'd try to fight that sort of thing, but sometimes people wilted under it. An editor might have felt, 'Everybody knows about *Doctor Who*. People are still going to watch it whether it's on the front or not. We've got our audience already, so we don't need to push it.' That was not, and is not, my view. I certainly think that when there's a new Doctor, it's a good selling point, and you might get even more people watching the programme, purely out of intrigue. 'How's he going to do it?'

"I think it's really great to be in a position where you are able to express your enthusiasms through your work. "

"I just think that was a very strong time for *Doctor Who*. I got to know the producer, Philip Hinchcliffe, and I was very keen on what he did. It was no easy task coming in at that stage, with ten years having gone by, and so many things done and storylines tried, but he made a good decision about it in my view. It was really excellent, grown-up stuff, though they got into a lot of trouble for it, didn't they? I remember there was one with Fu-Manchu in it – god, that was so good!"

As well as his work as art director, David took on the additional duties of deputy editor at *Radio Times* for two years, before moving on from the magazine in November 1981.

"I was at *Radio Times* for a long time, but there was always different stuff to think about and deal with, so it was brilliant from that point of view. I mean, it wasn't dissimilar from working on a newspaper – it covered everything – and I was very keen on having a great variety of covers and features on every conceivable area of output.

"I think it's really great to be in a position where you are able to express your enthusiasms through your work. It's also nice to be able to publish, because then you're actually sharing that work with lots of other people and that's something I like very much." ●

DOCTOR WHO

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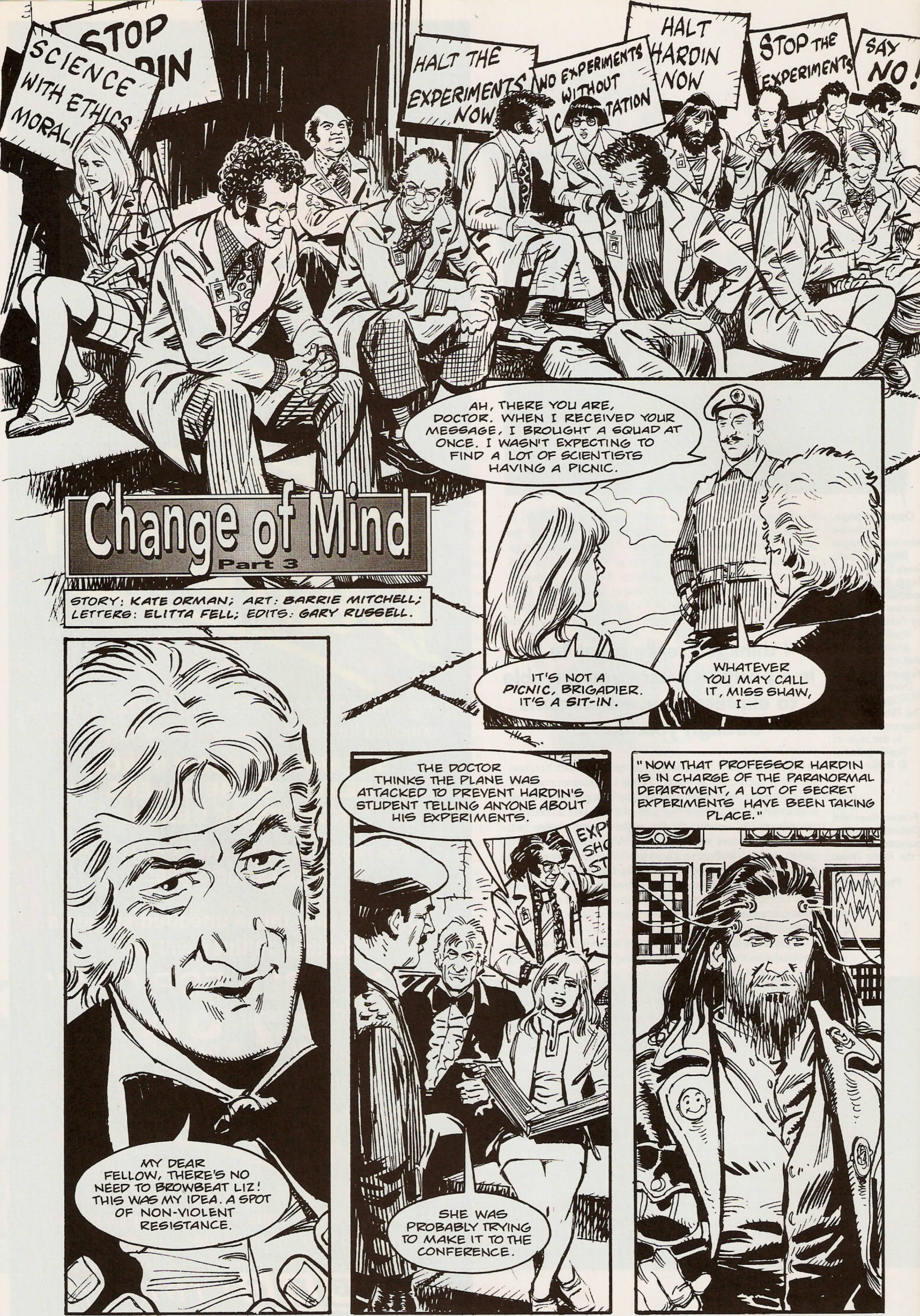
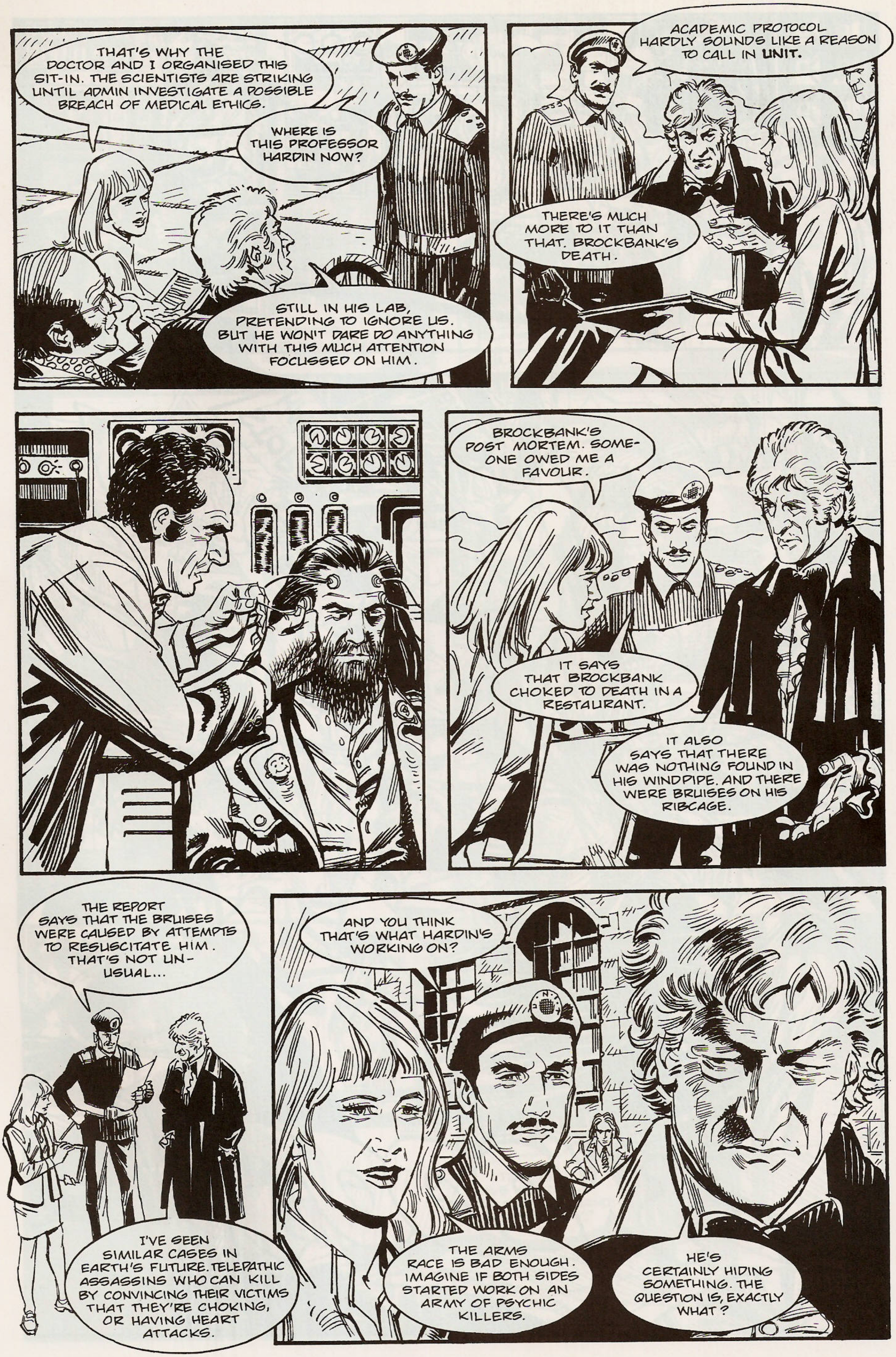
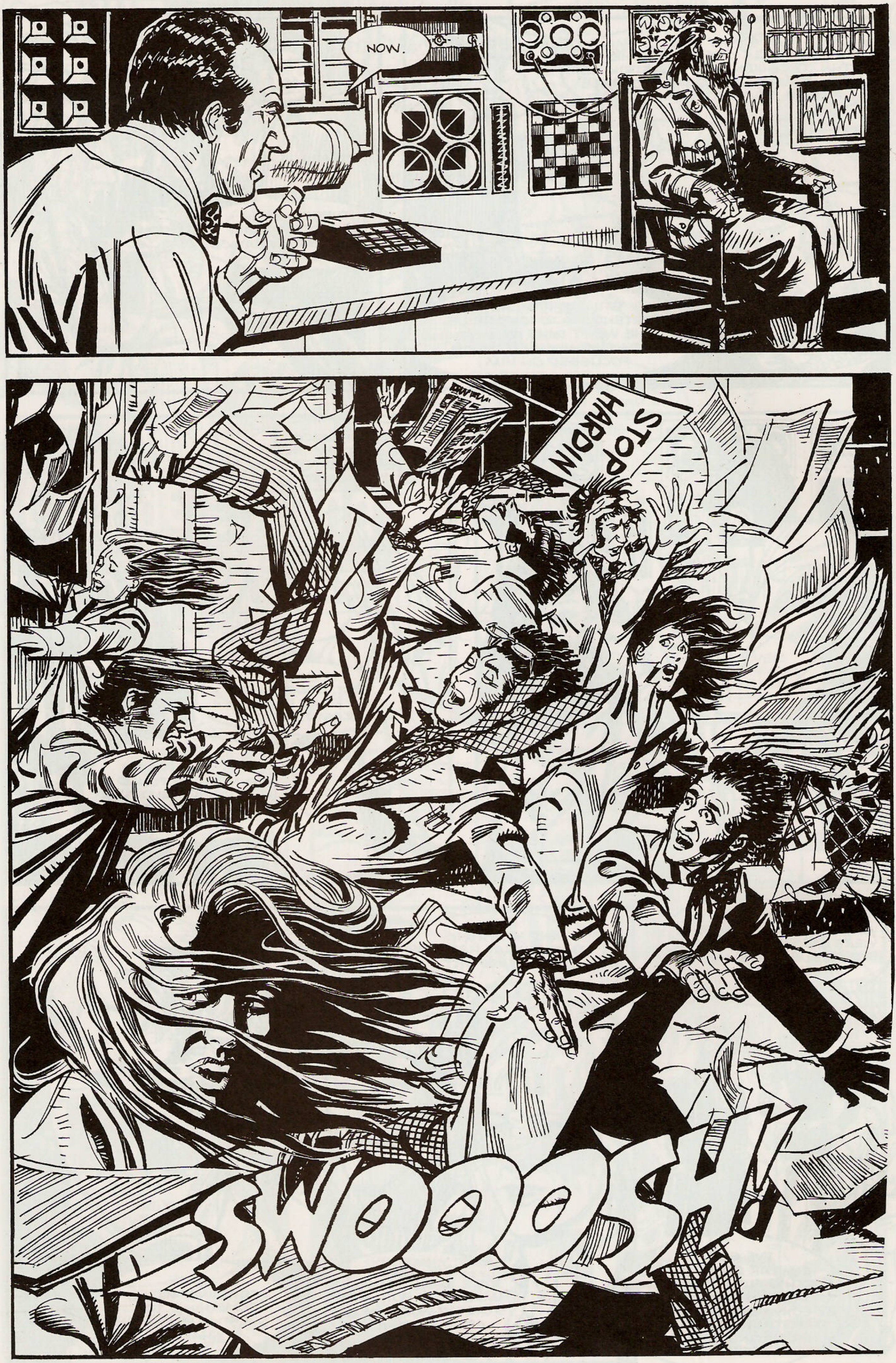
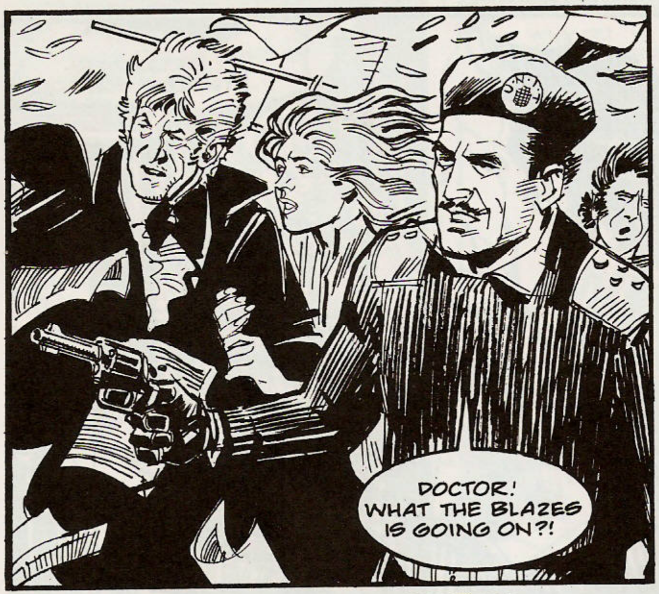
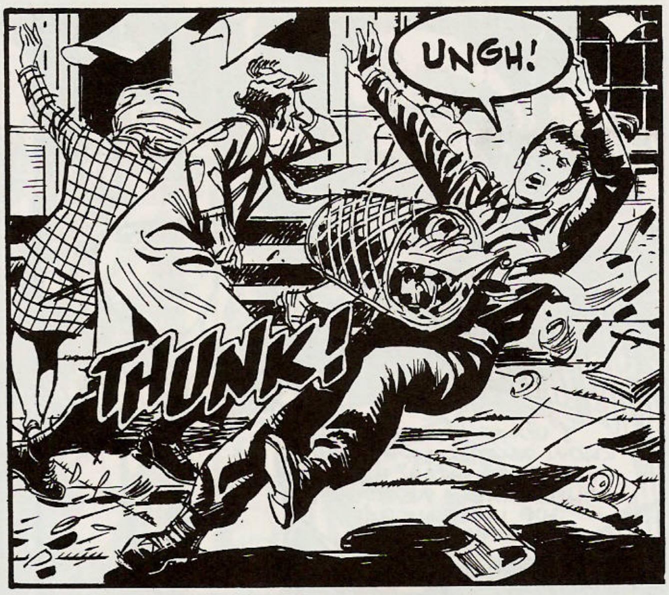
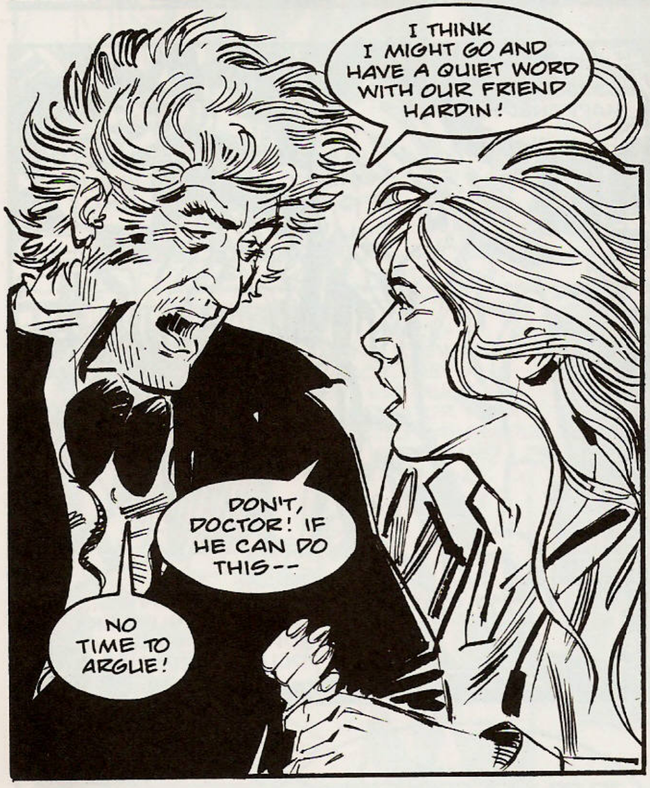

STOP ...DIN
SCIENCE WITH ETHICS MORALI...
HALT THE EXPERIMENTS NOW
NO EXPERIMENTS WITHOUT C...TATION
HALT HARDIN NOW
STOP THE EXPERIMENTS
SAY NO!
AH, THERE YOU ARE, DOCTOR. WHEN I RECEIVED YOUR MESSAGE, I BROUGHT A SQUAD AT ONCE. I WASN'T EXPECTING TO FIND A LOT OF SCIENTISTS HAVING A PICNIC.
IT'S NOT A *PICNIC*, BRIGADIER. IT'S A **SIT-IN**.
WHATEVER YOU MAY CALL IT, MISS SHAW, I —
MY DEAR FELLOW, THERE'S NO NEED TO BROWBEAT LIZ! THIS WAS MY IDEA. A SPOT OF NON-VIOLENT RESISTANCE.
THE DOCTOR THINKS THE PLANE WAS ATTACKED TO PREVENT HARDIN'S STUDENT TELLING ANYONE ABOUT HIS EXPERIMENTS.
EXP... SHO... ST...
SHE WAS PROBABLY TRYING TO MAKE IT TO THE CONFERENCE.
"NOW THAT PROFESSOR HARDIN IS IN CHARGE OF THE PARANORMAL DEPARTMENT, A LOT OF SECRET EXPERIMENTS HAVE BEEN TAKING PLACE."

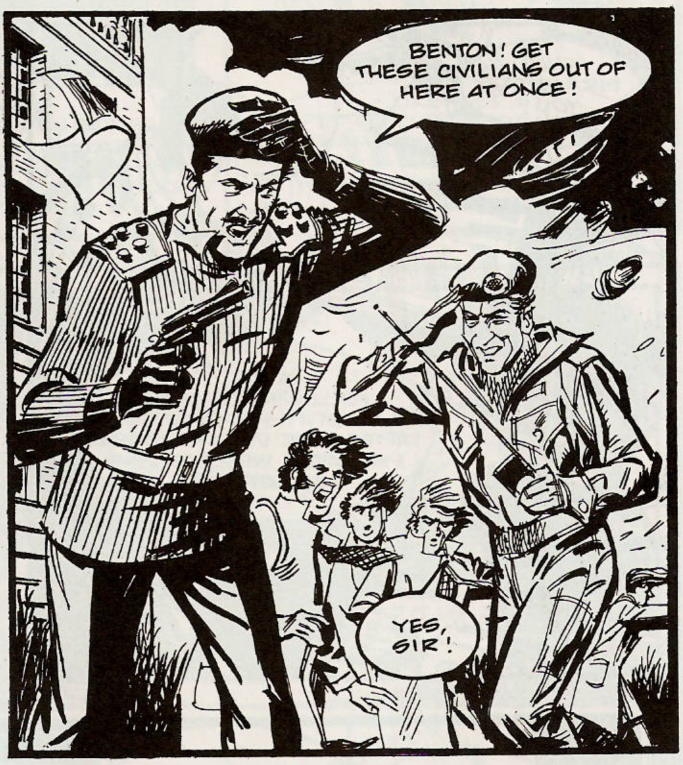

THAT'S WHY THE DOCTOR AND I ORGANISED THIS SIT-IN. THE SCIENTISTS ARE STRIKING UNTIL ADMIN INVESTIGATE A POSSIBLE BREACH OF MEDICAL ETHICS.
WHERE IS THIS PROFESSOR HARDIN NOW?
STILL IN HIS LAB, PRETENDING TO IGNORE US. BUT HE WON'T DARE DO ANYTHING WITH THIS MUCH ATTENTION FOCUSSED ON HIM.
ACADEMIC PROTOCOL HARDLY SOUNDS LIKE A REASON TO CALL IN **UNIT.**
THERE'S MUCH MORE TO IT THAN THAT. BROCKBANK'S DEATH.
BROCKBANK'S POST MORTEM. SOMEONE OWED ME A FAVOUR.
IT SAYS THAT BROCKBANK CHOKED TO DEATH IN A RESTAURANT.
IT ALSO SAYS THAT THERE WAS NOTHING FOUND IN HIS WINDPIPE. AND THERE WERE BRUISES ON HIS RIBCAGE.
THE REPORT SAYS THAT THE BRUISES WERE CAUSED BY ATTEMPTS TO RESUSCITATE HIM. THAT'S NOT UNUSUAL...
I'VE SEEN SIMILAR CASES IN EARTH'S FUTURE. TELEPATHIC ASSASSINS WHO CAN KILL BY CONVINCING THEIR VICTIMS THAT THEY'RE CHOKING, OR HAVING HEART ATTACKS.
AND YOU THINK THAT'S WHAT HARDIN'S WORKING ON?
THE ARMS RACE IS BAD ENOUGH. IMAGINE IF BOTH SIDES STARTED WORK ON AN ARMY OF PSYCHIC KILLERS.
HE'S CERTAINLY HIDING SOMETHING. THE QUESTION IS, EXACTLY WHAT?

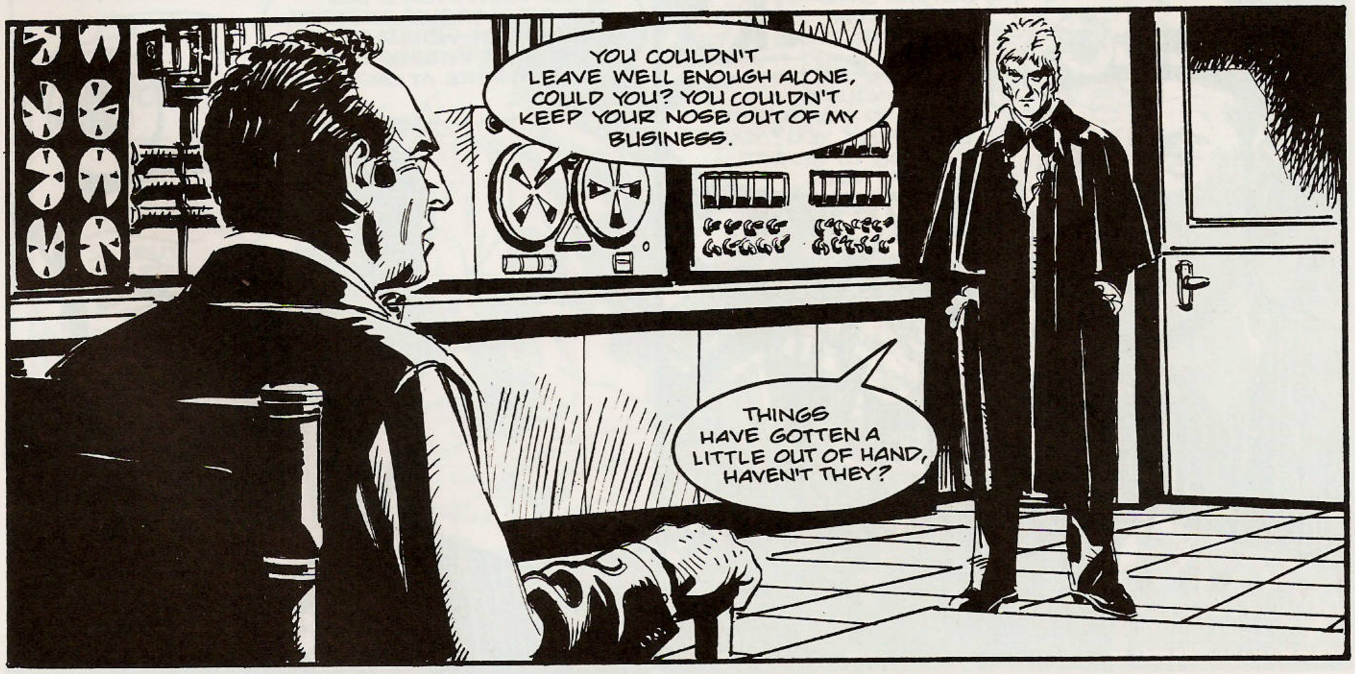

NOW.
STOP HARDIN
SWOOOSH!

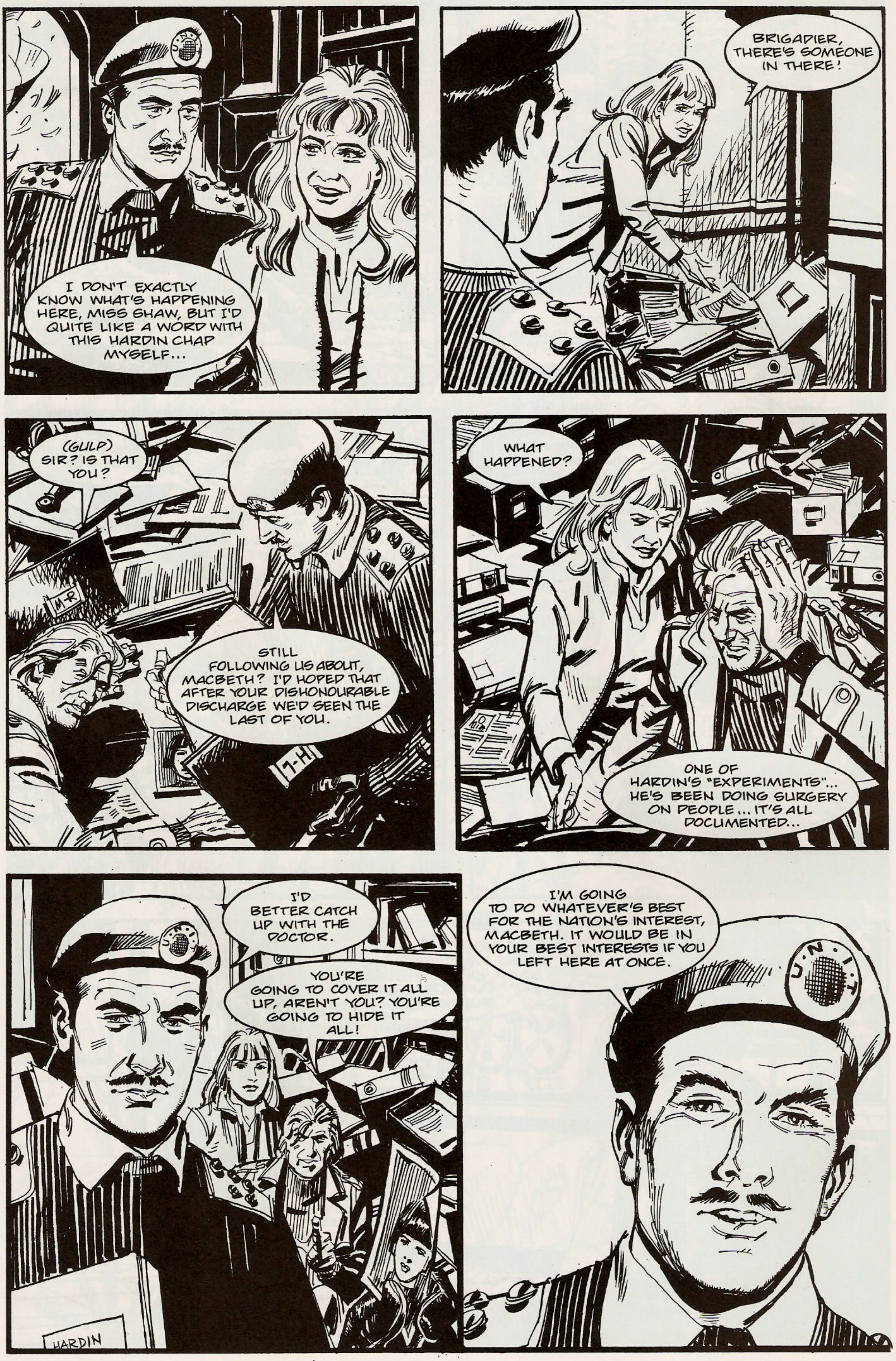

DOCTOR! WHAT THE BLAZES IS GOING ON?!

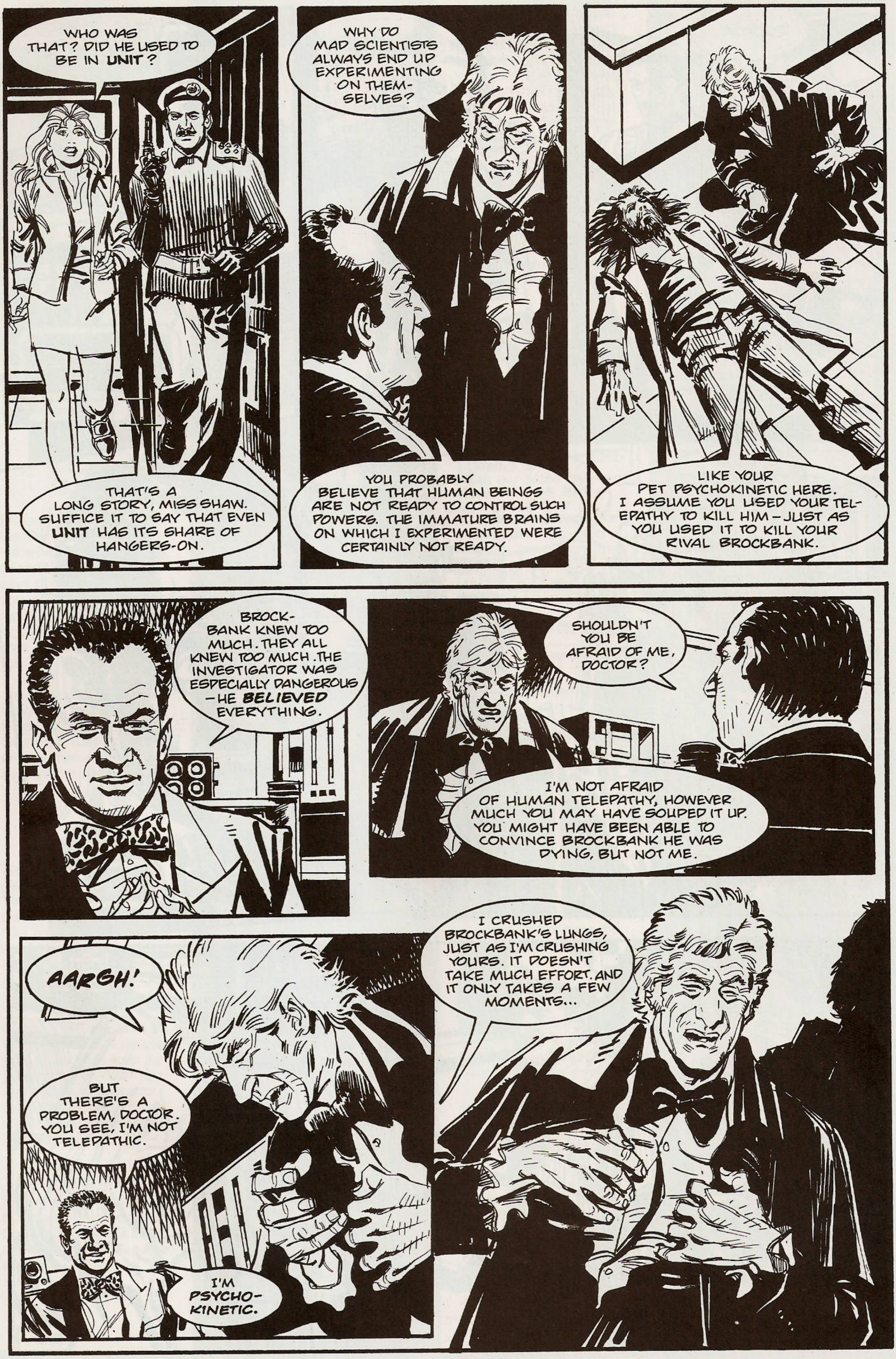

UNGH!
THUNK!

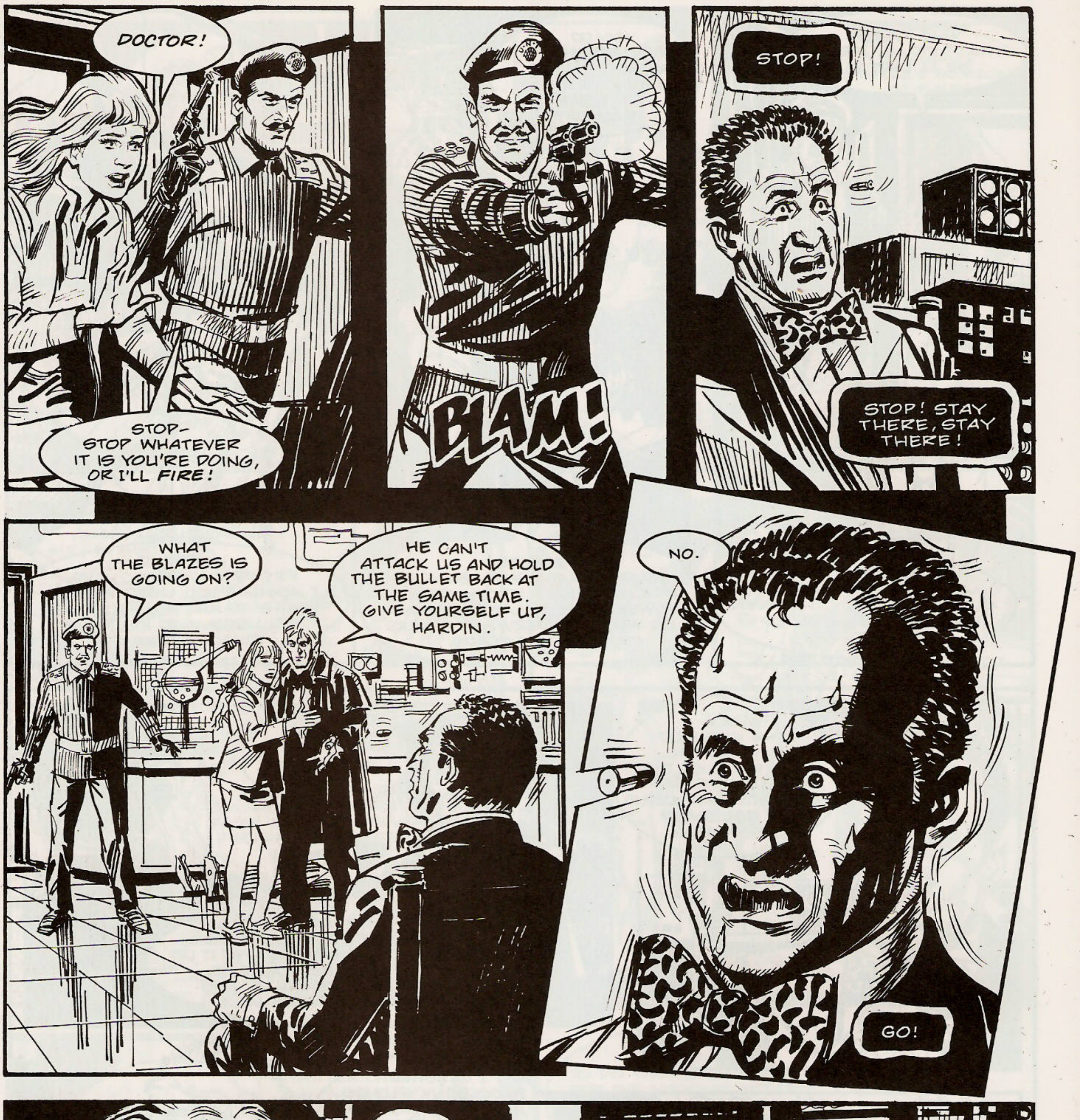

I THINK I MIGHT GO AND HAVE A QUIET WORD WITH OUR FRIEND HARDIN!
DON'T, DOCTOR! IF HE CAN DO THIS--
NO TIME TO ARGUE!


BENTON! GET THESE CIVILIANS OUT OF HERE AT ONCE!
YES, SIR!


YOU COULDN'T LEAVE WELL ENOUGH ALONE, COULD YOU? YOU COULDN'T KEEP YOUR NOSE OUT OF MY BUSINESS.
THINGS HAVE GOTTEN A LITTLE OUT OF HAND, HAVEN'T THEY?


I DON'T EXACTLY KNOW WHAT'S HAPPENING HERE, MISS SHAW, BUT I'D QUITE LIKE A WORD WITH THIS HARDIN CHAP MYSELF...
BRIGADIER, THERE'S SOMEONE IN THERE!
(GULP) SIR? IS THAT YOU?
M-R
STILL FOLLOWING US ABOUT, MACBETH? I'D HOPED THAT AFTER YOUR DISHONOURABLE DISCHARGE WE'D SEEN THE LAST OF YOU.
7-H
WHAT HAPPENED?
ONE OF HARDIN'S "EXPERIMENTS"... HE'S BEEN DOING SURGERY ON PEOPLE... IT'S ALL DOCUMENTED...
U.N.I.T.
I'D BETTER CATCH UP WITH THE DOCTOR.
YOU'RE GOING TO COVER IT ALL UP, AREN'T YOU? YOU'RE GOING TO HIDE IT ALL!
HARDIN
I'M GOING TO DO WHATEVER'S BEST FOR THE NATION'S INTEREST, MACBETH. IT WOULD BE IN YOUR BEST INTERESTS IF YOU LEFT HERE AT ONCE.
U.N.I.T.


WHO WAS THAT? DID HE USED TO BE IN **UNIT**?
THAT'S A LONG STORY, MISS SHAW. SUFFICE IT TO SAY THAT EVEN **UNIT** HAS ITS SHARE OF HANGERS-ON.
WHY DO MAD SCIENTISTS ALWAYS END UP EXPERIMENTING ON THEMSELVES?
YOU PROBABLY BELIEVE THAT HUMAN BEINGS ARE NOT READY TO CONTROL SUCH POWERS. THE IMMATURE BRAINS ON WHICH I EXPERIMENTED WERE CERTAINLY NOT READY.
LIKE YOUR PET PSYCHOKINETIC HERE. I ASSUME YOU USED YOUR TELEPATHY TO KILL HIM – JUST AS YOU USED IT TO KILL YOUR RIVAL BROCKBANK.
BROCKBANK KNEW TOO MUCH. THEY ALL KNEW TOO MUCH. THE INVESTIGATOR WAS ESPECIALLY DANGEROUS – HE **BELIEVED** EVERYTHING.
SHOULDN'T YOU BE AFRAID OF ME, DOCTOR?
I'M NOT AFRAID OF HUMAN TELEPATHY, HOWEVER MUCH YOU MAY HAVE SOUPED IT UP. YOU MIGHT HAVE BEEN ABLE TO CONVINCE BROCKBANK HE WAS DYING, BUT NOT ME.
AARGH!
BUT THERE'S A PROBLEM, DOCTOR. YOU SEE, I'M NOT TELEPATHIC.
I'M **PSYCHOKINETIC.**
I CRUSHED BROCKBANK'S LUNGS, JUST AS I'M CRUSHING YOURS. IT DOESN'T TAKE MUCH EFFORT. AND IT ONLY TAKES A FEW MOMENTS...


DOCTOR!
STOP- STOP WHATEVER IT IS YOU'RE DOING, OR I'LL *FIRE*!
BLAM!
STOP!
STOP! STAY THERE, STAY THERE!
WHAT THE BLAZES IS GOING ON?
HE CAN'T ATTACK US AND HOLD THE BULLET BACK AT THE SAME TIME. GIVE YOURSELF UP, HARDIN.
NO.
GO!
THAT'S WHY I LEFT UNIT.
End.

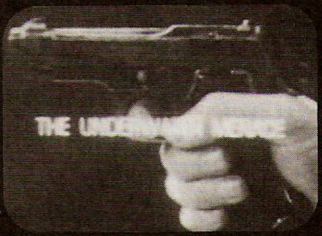
THE UNDERWATER MENACE

Episode 4

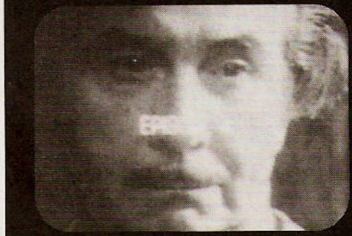
by Geoffrey Orme

directed by
Julia Smith

transmitted
4th February 1967



Having shot Thous, Zaroff orders his men to kill the fallen ruler's two guards. "Nothing in the world can stop me now!" the mad scientist screams.

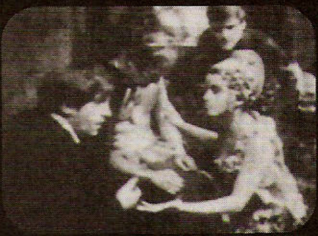


En route to the laboratory, the Doctor and Ben find the wounded Thous. "He doesn't look too good, says Ben. "Neither would you with a bullet in you," replies the Doctor, examining Thous. "Come on," he says, "we must get him to safety."

Ara, Sean and Jacko anxiously await the return of the Doctor and his friends. "If he's not back in five minutes, then we move on," Sean tells his friend.

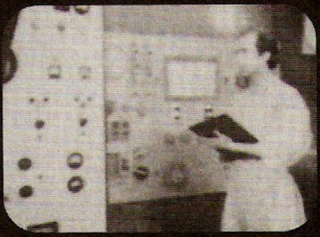
The Doctor and Ben struggle into the room, carrying Thous. The Doctor tells them that he has a plan. "Our one hope of stopping Zaroff," he announces, "is to flood all this lower part of Atlantis."

He tells Sean and Jacko to warn the Atlantian people while he and Ben go to the generator room. "We'll turn up the power of the reactor," the Doctor explains. "Break down the sea wall and flood the laboratory."



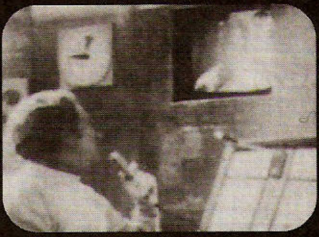
"There's only one thing that's worrying me," the Doctor adds. "What's that?" the Irishman eagerly enquires. "Can we all swim?"

Tension in the control centre mounts as the project reaches completion. Busy technicians monitor incoming reports from the power stations. When reactor station Z3 calls with a priority report, the Professor responds personally.

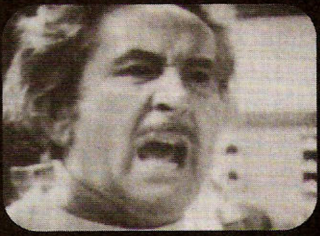


"Zaroff here," he snaps. The voice reports power fluctuations but the Professor quickly issues orders to deal with the problem. "Nothing can go wrong now," he says to himself. "Nothing must go wrong."'

The power network controller reports that station 11 is deserted – the workers have gone looking for food as rumours of starvation spread. "Get them back at once," barks the Professor. "Send the guards after them!"



"I had to bring the guards into the plant to prevent a complete breakdown," the man explains. "Well, do the best you can," Zaroff replies. "I get more men to you within the hour."
"Blast," he cusses. "Blast, blast!"



The Doctor and Ben find the entrance to the generating station blocked by a guard. "How are we gonna get past him?" says Ben. "I know," replies the Doctor. "You're a guard and I'm a prisoner."

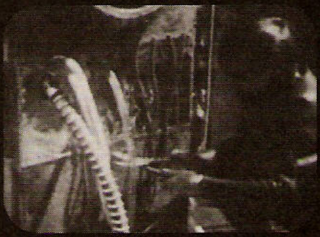
"Password," demands the guard. Ben manages to convince the guard that his charge is a wanted man while the Doctor tricks the man into revealing the password.

Once inside, the Doctor congratulates Ben on his performance. "I couldn't have done better myself," he states. Challenged by another guard, Ben swiftly replies with the correct response.

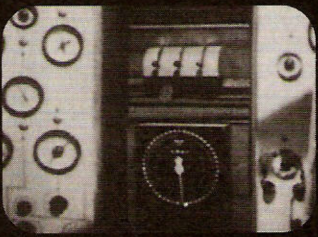
"Come on," the Doctor urges. "We've got little time!"

Ben, following the Doctor's instructions, smashes a glass panel, exposing the wiring of a large control panel.

"What now?" Ben asks eagerly. "Cut those cables," the Doctor replies. As Ben severs the connections, the control panel emits a whining sound that soon grinds to a halt.



The Doctor's tinkering reactivates the sound but the noise is very erratic. With the damage done, the Doctor suggests they head for Zaroff's laboratory. "He should be feeling the effects of this little lot any time now," he adds.



Meanwhile, Jamie and Polly, searching for Zaroff's laboratory, squeeze through a narrow opening.

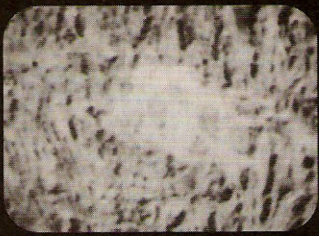
"Are you sure this is the way Ara told us to come?" moans Polly. "Aye," replies Jamie confidently. But a dull throbbing noise makes Polly think they are close.

"Listen," she says, "we must be somewhere below Zaroff's power source."
"It's like the beating of the devil's heart," Jamie says.

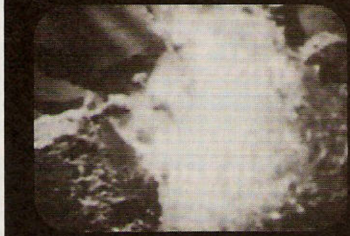
Meanwhile, Zaroff's instruments detect a radiation leak which alarms him.

"Jamie, look at the wall down there," says Polly. "It's glowing!" Guessing that it could be radiation, Polly points out that the walls are beginning to crumble. Jamie suggests they find higher ground.

Climbing upwards, Polly looks back as the wall finally gives way.



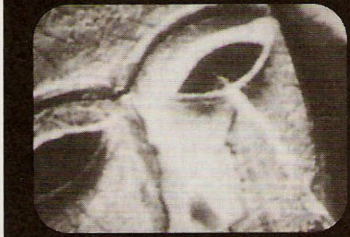
With a deafening roar, the sea pours through the breach.



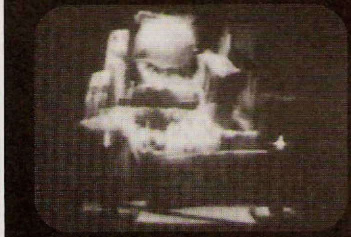
The sound is also heard by Sean and Jacko who conclude the Doctor must have started the flood. "Raising Atlantis from the sea was only the dream of a madman after all," laments a weary Thous as Ara comforts him.

In the temple, the water pours through the goddess's mouth . . .

. . . and eye.

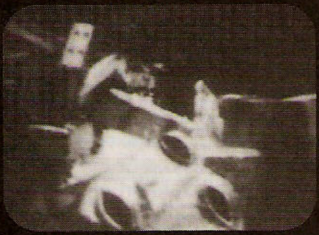


The weight of the water suddenly pushes the idol away from the wall.



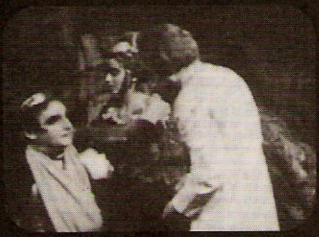
The water floods into the temple over the fallen face of Amdo.

With the water rapidly rising, Sean suggests they leave when Damon enters. They lift the still-frail Thous and make for the surface.



In the tunnels, Jamie and Polly come to a dead end. "Oh no," moans Polly. But the young Scots lad feels a draught and decides to find its source.

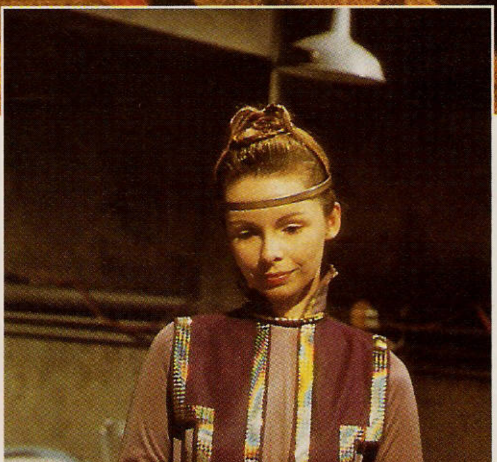
Resting with fellow refugees, Thous asks Damon what has happened to his country. "The water has already flooded the lower part of it," the labour controller says.



ARCHIVE FEATURE

SERIAL 5F

THE ARMAGEDDON FACTOR



PART ONE (dm: 24'39")
Romana locates the sixth and final segment of the Key to Time on the planet Atrios which, with its twin Zeos, lies at the edge of the helical galaxy. However, when the TARDIS materialises in space, the Doctor, Romana and K9 find the planets are millions of miles from their correct position. Down on Atrios, the inhabitants live beneath the radioactive surface as nuclear bombardments rain down from Zeos. Princess Astra feels that her people should negotiate for peace, but the true controller of Atrios is the Marshal who is dedicated to defeating the Zeons.

Astra visits a hospital ward hit in the last attack, and meets with Surgeon Merak who shares her pacifist views. The princess is becoming a threat to the Marshal, who has a guard trap her in the deserted radioactive K Block.

Major Shapp, the Marshal's aide, detects the TARDIS, and the Marshal has a nuclear missile launched at what he believes to be the Zeons' secret weapon. The Doctor dematerialises the TARDIS from space just in time and lands outside K Block. The Doctor and Romana are captured by the Marshal who seems to fall into a trance when staring into a dark mirror in the Atrian war room. The Marshal accuses the Doctor, Romana and Merak of being Zeon spies who have kidnapped Astra. Inside K Block, Astra collapses from radiation poisoning. A dark figure steps from a hidden transmat, collects her body and vanishes again.

K9 rescues the Doctor and friends from the Marshal. They hurry back to K Block where they find the TARDIS has vanished . . .

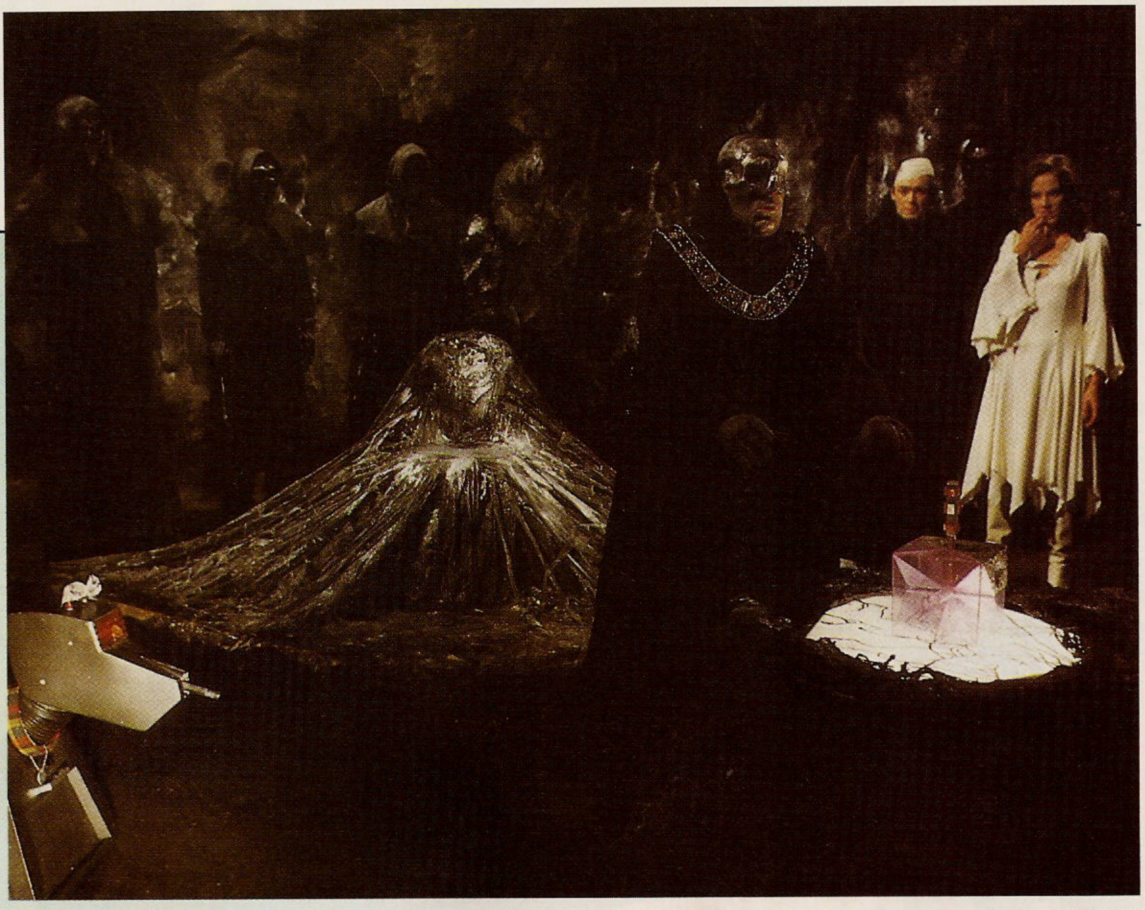
PART TWO (dm: 23'56")
The TARDIS has been buried by a roof-fall. K9 opens the door to K Block and they find that Astra is missing. The Doctor decides to confront the Marshal and leaves K9 on guard – but the dog is lured away towards the furnace to be recycled as scrap metal.

The Marshal is now glad to see the Doctor, saying that his arrival has been predicted to help them win the war. The Doctor learns that the Atrian fleet is a mere six ships, three of which are wiped out in the next attack. The Doctor agrees to create a force-field to protect Atrios but needs K9. With the talents of a fire-walker, the Doctor enters the conveyor system to save his dog.

The Doctor suspects that the Marshal is being controlled, and Romana and Merak find a glowing skull behind the mirror. Believing there is something in space between the two warring planets, the Doctor says that he could construct a psychological defence if he could study a Zeon. After another attack and an appearance by Astra on the main screen ordering a surrender, the Marshal tells the Doctor there is a transmat link to Zeos in K Block.

Romana and Merak realise that the transmat is a trap, but the Doctor has already been kidnapped by two dark figures and spirited away. . .

PART THREE (dm: 25'03")
Romana and Merak aim to follow the Doctor to Zeos in the TARDIS, but K9 tells them that the craft has vanished. A strange voice from the skull behind the mirror informs the Marshal that there will be no more attacks on Atrios. The Marshal plans a strike against Zeos and prepares to leave in his command module.



On Zeos, the Doctor is interrogated by a group of dark figures who are led by the Shadow – his adversary in the hunt for the Key to Time. The Shadow demands the first five segments and reveals the captured TARDIS, but the Doctor claims that only the presence of the sixth segment can release the other five. The Shadow leaves the Doctor to explore the deserted Zeon city, and in his own cavernous domain interrogates Astra about the sixth segment.

Anxious to find Astra – and believing the Key's tracer homes in on her – Merak steals the device and transmats to Zeos. He is followed by Romana and K9, and a few moments later by a curious Shapp. The Doctor meets up with Shapp whilst Romana regains the tracer from Merak. Both groups are united and K9 makes contact with the Zeon Commandant, Mentalis – a computer running the whole of the automated Zeon attack and defence. Mentalis announces that the war is over and the next step is obliteration for everything. Out in space, the Marshal prepares to attack Zeos . . .

PART FOUR (dm: 25'09")

The Doctor realises that Mentalis has been programmed with the Armageddon Factor – the need to destroy both Atrios and Zeos if the Marshal attacks. Shapp and Merak are sent back to Atrios to halt the attack, but Merak is lured into a trap by Astra, now under the Shadow's control, and Shapp is attacked by two dark figures.

The Doctor attempts to dismantle Mentalis but instead triggers its self-destruct sequence. To halt both this and the Marshal's attack, the Doctor, Romana and K9 hurry to the TARDIS where the Doctor creates a replica sixth segment from chronodyne which temporarily completes the Key to Time. With partial power over time and space, the Doctor creates a three-second time loop around Mentalis and the Marshal's ship. However, the loop is stretching and the Doctor must work quickly before the loop snaps and the Marshal's missiles are released.

Astra pretends to rescue Merak so that she can gain the Doctor's confidence. Whilst the wounded surgeon returns to Atrios, she enters the TARDIS with the Doctor and Romana. K9 is lured into a transmat by a distress call and taken to the Shadow's planet. The Doctor – who realises Astra is being controlled – takes the TARDIS to the third planet with Romana and the princess. Their arrival is watched by the mocking figure of the Shadow who now has control of K9 . . .

PART FIVE (dm: 24'42")

In the passages of the Shadow's base, a series of illusions and Astra's instructions from the Shadow separate the group. Romana is captured by the Shadow, while the Doctor encounters an old friend, a fellow Time Lord called Drax who works as a technician around the universe and was forced to build Mentalis for the Shadow. The Doctor is distrustful of Drax, believing the Time Lord could have escaped from the Shadow years ago if he had wanted to. They form an uneasy alliance.

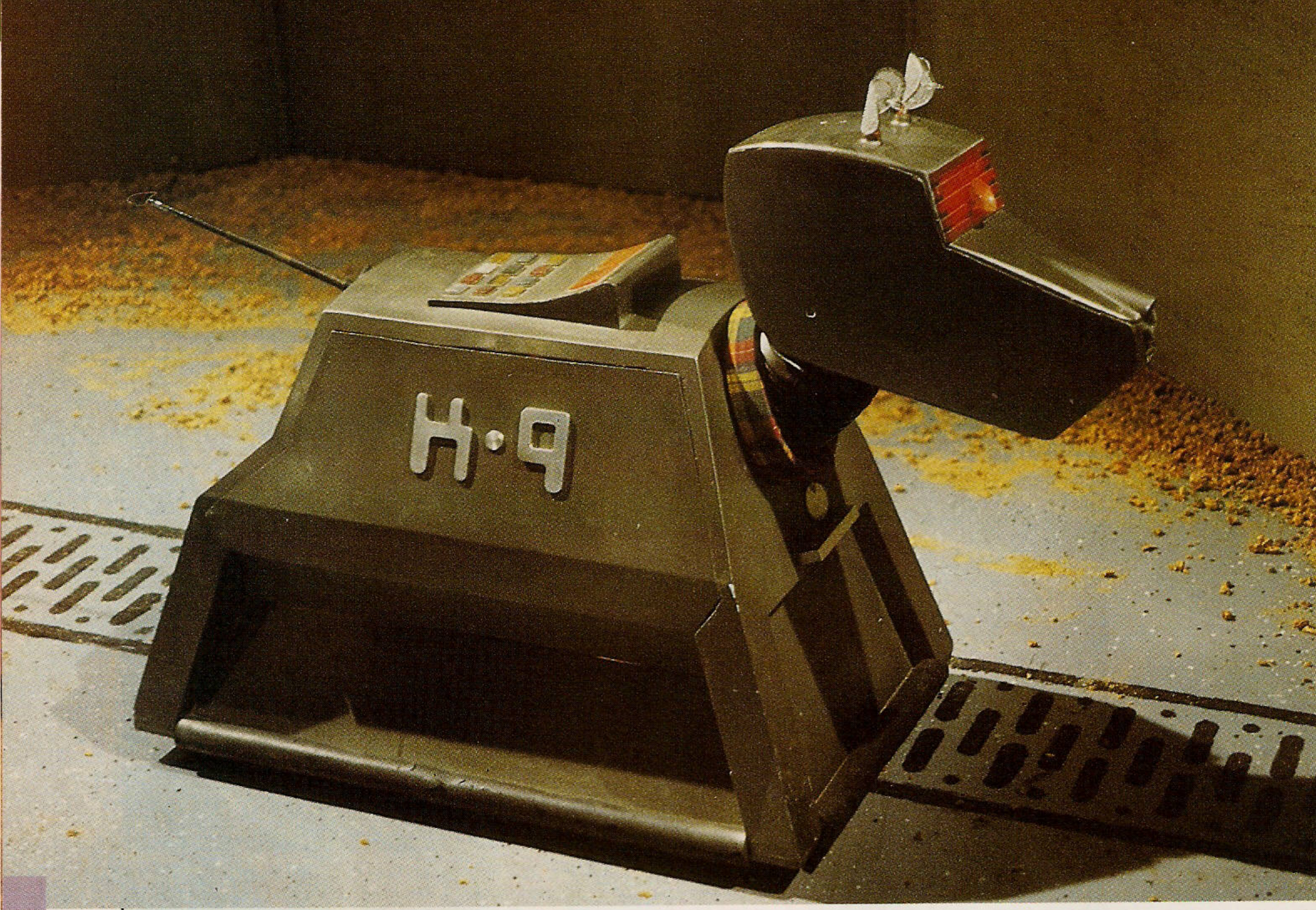
Investigating one of Drax's escape tunnels, the Doctor encounters K9, overpowers him and leaves Drax to remove the Shadow's control device. Captured by the black-clad Mutes, the Doctor agrees to fetch the Key for the Shadow when Romana is threatened. The Doctor is opening the TARDIS door for his Mute guard when Drax appears with a weapon made from his dimensional stabiliser. He aims at the Doctor and fires . . .

PART SIX (dm: 25'0")

The Doctor shrinks to an inch in height, and Drax then turns the beam on himself. Returning to Drax's cave, they climb inside K9 and use the dog as a 'Trojan Horse' to penetrate the Shadow's inner sanctum. The TARDIS door has been left open, allowing the Shadow to gain the Key. Romana realises that Astra – now released from the Shadow's control – is the sixth princess of the sixth dynasty . . . and is the sixth segment of the Key. The same conclusion has been reached on Atrios by Merak who transmats to the third planet.

Astra is transformed into the segment by the Key, but before the Shadow can complete the cube, K9 enters. The miniaturised Doctor and Drax leap out from inside the robot and return to normal size. The Doctor grabs the segments and makes for the TARDIS with Romana. Drax takes Merak back to Atrios and meets the Doctor and Romana in the Mentalis control room where the time loop is at breaking-point. Recalling his design work, Drax is able to help abort the armageddon countdown. The Doctor sets up a forcefield around Zeos so that when the Marshal fires his missiles they rebound, destroying the third planet.

Drax departs and the Doctor and Romana return to the TARDIS to complete the Key, prior to handing it over to the White Guardian. The Doctor is concerned about the Key's power. When the Guardian appears on the scanner and shows little concern for Astra's life, the Doctor deduces it is really the Black Guardian. The Doctor dismantles the Key and scatters the segments again in time and space – recreating Astra on Atrios. The Black Guardian swears revenge. The Doctor fits a randomiser to the TARDIS console so that nobody, not even the Black Guardian, can predict where he, Romana and K9 will land next . . .



The concept of the Key to Time had been explained to prospective *Doctor Who* writers in November 1977 by producer Graham Williams and script editor Anthony Read and the task of writing the six-part serial to close Season Sixteen and the Key storyline went to Bob Baker and Dave Martin. The conclusion was left up to them, with Williams stating that he did not want the theme to carry on into the next season. Baker and Martin's original idea was a combination of themes of World War II and the cold war, developing blurred political and military ideals into a science-fiction storyline.

The fifteen-page storyline, entitled *Armageddon*, was submitted on Monday 19th December 1977. Although essentially the same as the transmitted version, there are differences in the structure of the serial. In the original version of Part One, it is indicated that the Shadow appears to the Atrians as 'the Presence', urging them on when morale was low. It is the Presence who predicts the arrival of the Doctor to help the Marshal and his people. K9 is stripped down by a bomb disposal team, and the Marshal explains that only the destruction of Zeos would allow Atrios to regain its correct orbit – lost because of Zeon nuclear tests. The war has raged for ten years (five in the television version) and seven years earlier, Reina, an astrophysicist working on the orbit problem, had been captured in a Zeon raid. With the Doctor's arrival, the Marshal prepares to use the mega ray – a nuclear laser which will burn out Atrios. The episode ends with the Doctor venturing into the recycling furnace to save K9.

In Part Two, the Shadow attacks Romana and Merak on Atrios, and it is revealed that the Doctor keeps the segments of the Key to Time hidden inside K9. The Doctor realises that the mega ray is not of Atrian technology and the Zeon tests could not have caused Atrios to shift orbit. Instead of helping the Marshal, he has K9 sabotage the ray. Fleeing with Merak in the TARDIS, the Doctor, Romana and K9 travel to the mirrored space platform which reflects the ray's power and is being attacked by Zeon commandos. The climax sees the Doctor's party surrounded by Atrians and Zeons, with the Marshal destroying the platform.

Part Three has the Doctor's party captured by Zeons and taken to Zeos – a world in the same war-torn state as Atrios. The Zeons are directed by 'the Voice' (also the Shadow). Searching for Reina, Merak and Romana venture into radioactive zones of Zeos where they encounter mutations and an old sage, Asgard, who informs them that Reina has been taken by a third party. Reina had proved the presence of a third planet which had shifted the orbits of both Atrios and Zeos. The Doctor escapes his Zeon interrogators and K9 is caught by the Shadow. The cliffhanger features Zeon guards bursting in on the Doctor, Romana and Merak in the Zeon Scanner Room.

In Part Four, the Marshal announces a kamikaze attack on Zeos and the Præsidium of Zeos decide on a similar retaliation. To avert disaster, the Doctor creates a fake sixth segment to complete the Key and freezes time outside the TARDIS. The TARDIS travels to the Castle of Evil (the Shadow's gothic dwelling) on the third planet.

In the penultimate episode, the Shadow and his Zeon mutant servants attempt to capture the first five segments. Captured by mutants, Romana finds Reina while the Doctor meets up with Drax, a self-employed Time Lord troubleshooter. The Shadow tortures Romana to make the Doctor hand over the segments, and the episode ends with Drax pulling a blaster on the Doctor.

In Part Six, it is revealed that he has shrunk himself and the Doctor, and both are hunted by K9 (now serving the Shadow). The pair return K9 to normal and Romana breaks through the Shadow's conditioning of Reina. The Shadow obtains the sixth segment – which was in fact his own shadow, cast on the wall by the light of the 'candle' (the name used for the tracer). The Shadow plans to use the Key to set the two halves of the universe at war – Armageddon. The situation is resolved by the Doctor giving both the Atrians and the Zeons the co-ordinates of the Castle of Evil to attack it, leaving Reina and Merak to attempt peace between the two worlds. The Doctor, suspicious of the White Guardian, scatters the segments through time and space again.

Baker and Martin got the go-ahead to produce the scripts early in 1978, delivering them by Friday 17th March. They were accepted by Read and Williams in late April.

INTO PRODUCTION

The new Time Lord character of Drax was initially envisaged as a white-haired, bearded eccentric, similar to the old prisoner in *The Count of Monte Cristo*, then as a South London car dealer (with the writers having former assistant *Doctor Who* script editor Trevor Ray in mind). Read and Williams modified this to a more comical Cockney-speaking Time Lord spiv. The writers came up with a short background story explaining how the Doctor previously met Drax in his garage of old TARDISes and discovered that the mechanic had stolen the crown jewels to use the diamonds in his TARDIS repairs – hence his imprisonment in London. Baker and Martin worked out a revised ending where Astra (now an Atrian princess) was the sixth segment. They also decided that the Doctor would believe that no being should have ultimate power. They were keen to show that

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DWM 156 Interview with William Emms. Strip: *Stairway to Heaven* by Cornell, Freeman and Dolan. Feature: *The Web Planet.*

DWM 158 Interviews with writers Marc Platt and Bill Strutton. Strip: *Hunger from the Ends of Time* 2 by Abnett and Ridgway.

DWM 160 Ice Warriors poster. Strip: *Train-Flight* 2 by Donkin, Brand and Ridgway. Barry Letts interview.

DWM 162 Nostalgia: *Marco Polo.* Text story: *Living in the Past* by Lane and Smith. Strip: *Doctor Conqueror* by Rimmer and Collins.

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DWM 165 Katy Manning interview. *Terror of the Autons* feature part two. Strip: *Fellow Travellers* 2 by Cartmel and Ranson.

DWM 166 Interviews with Nicola Bryant and producer Derrick Sherwin. Strip: *Fellow Travellers* 3.

DWM 167 Abslom Daak flexi-disc, a tribute to Graham Williams and first Brief Encounter by Lucarotti and Howard. Strip: *Darkness Falling* by Abnett and Sullivan.

DWM 170 Interview with writer Ian Stuart Black, plus *The Guardians of Prophecy* by Johnny Byrne. Strip: *The Mark of Mandragora* 2.

DWM 172 *The Awakening* Archive including interview with writer Eric Pringle, designer Barry Newbery, Janet Fielding and John Nathan-Turner. Strip: *Mark of Mandragora* 4.

DWM 173 Interviews with writer Graeme Curry and director Fiona Cumming plus Fourth Doctor fiction and *Party Animals* strip by Russell, Collins and Pini.

DWM 178 *Slipback* feature. Sophie Aldred on *Ghost Light.* Interviews with Mary Tamm and *The New Adventures* novelists Terrance Dicks, Nigel Robinson and Paul Cornell. Brief Encounters: *Affirmative* by Read and *An Unfulfilled Dream* by Dunn - art by Vyse. Strip: *The Good Soldier* 4.

DWM 179 Part one of interview with Tom Baker. Nostalgia: *Genesis of the Daleks.* Strip: *A Glitch in Time* by Freeman and Whitaker.

DWM 180 Tom Baker interview part two. First pull-out Archive: *The Power of the Daleks.* Strip: *Evening's Empire* 1 by Cartmel and Rayner.

DWM 181 Tom Baker interview part three. Archive: *Spearhead from Space.* Brief Encounter: *Echoes of Future Past* by Summerfield and Vyse. Strip: *Fires Down Below* by Peel and Stokes.

DWM 182 Interviews with director Darrol Blake and Clinton Greyn. Strip: *Spider God* by Moore and Gibbons.

DWM 185 Interviews with writer Ian Stuart Black and director Michael Ferguson. Archive: *The War Machines.* Strip: *The Grief* 1 by Abnett and Danks.

DWM 186 Interviews with director Fiona Cumming and Tony Caunter. Archive: *Enlightenment.* Strip: *The Grief* 2.

DWM 187 Interview with Anneke Wills. Archive: *The Deadly Assassin.* Brief Encounter: *A Romantic Encounter* by Fowles and Griffin. Strip: *The Grief* 3.

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DWM 189 The making of *Shada* with Douglas Adams, Pennant Roberts and Tom Baker. Interview with Rona Munro. Archive: *The Invasion.* Brief Encounter: *Time, Love and TARDIS* by Plath and Vyse. Strip: *Ravens* 2 plus *The Daleks* 11 and 12.

DWM 190 Archive: *Ghost Light.* Brief Encounter: *A Visit to the Cinema* by Bishop and Lambert. Strip: *Ravens* 3 plus *The Daleks* 13.

DWM 191 Archive on *The Leisure Hive,* plus interviews with Lovett Bickford and Donald Tosh. Brief Encounter: *Reunion* by Carroll and Molyneux. Strip: *Memorial* by Gray and Ridgway. *The Daleks* 14.

DWM 192 Donald Tosh interview part two. Archive: *The Sea Devils.* Brief Encounter: *Games* by W Scott Gray. Strip: *Cat Litter* by Platt and Ridgway.

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DWM 200 Giant Seven Doctors poster. David Whitaker special. Archive: *The Evil of the Daleks.* Text story: *Rennigan's Record* by Whitaker and Vyse. Strip: *Emperor of the Daleks* 4.

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DWM 206 Free postcards. Colin Baker on *The Trial of a Time Lord.* Pip and Jane Baker interview. Archive: *Planet of Fire.* Brief Encounter: *One Minute Fourteen Seconds* by Orman and Farrell. Strip: *Final Genesis* 4.

DWM 207 Thirtieth Anniversary issue. Giant monsters poster. Origins of *Doctor Who* article. Archive: *Attack of the Cybermen.* First telesnap feature: *The Tenth Planet* Episode 4. Colour strip: *Time and Time Again* by Cornell and Ridgway.

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DWM 214 Free postcards. Janet Fielding interview. Strip: *Victims* 3. Telesnaps: *The Wheel in Space* 2. Archive: *The Tenth Planet.* Peter Davison interview part two.

DWM 215 Free postcards. Louise Jameson interview. Strip: *The Lunar Strangers* 1 by Roberts and Geraghty. Telesnaps: *The Wheel in Space* 4. Archive: *The Curse of Peladon*. Peter Davison interview part three. *The Cybermen* strip begins, by Barnes and Salmon.

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DWM 219 Free **DWM** index part two. Caroline John interview. *The Zero Imperative* and *Shakedown* features. Strip: *Food for Thought* 2. Telesnaps: *The Ice Warriors* 6. Archive: *The Enemy of the World*. What the Censor Saw part two. *Cybermen* 5.

DWM 220 Peter Purves and Walter Randall interviews. Strip: *Food for Thought* 3. Telesnaps: *The Underwater Menace* 1. Archive: *Frontios*. What the Censor Saw part three. *Cybermen* 6.

DWM 221 Carole Ann Ford and Rex Tucker interviews. Strip: *Change of Mind* 1 by Orman and Mitchell. Telesnaps: *The Underwater Menace* 2. Archive: *The Gunfighters*. *New Adventures* writers interviews. What the Censor Saw part four.

DWM 222 Richard Franklin interview. *The Ghosts of N-Space* feature. Strip: *Change of Mind* 2. Telesnaps: *The Underwater Menace* 3. Archive: *Doctor Who and the Silurians*. *New Adventures* writers 2. What the Censor Saw part five. Prelude: *Set Piece* by Kate Orman. *Cybermen* 8.

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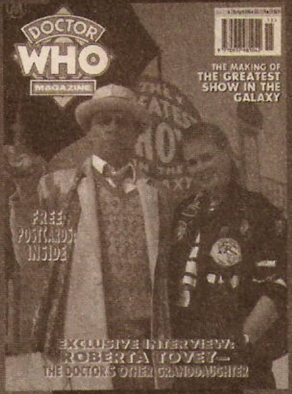
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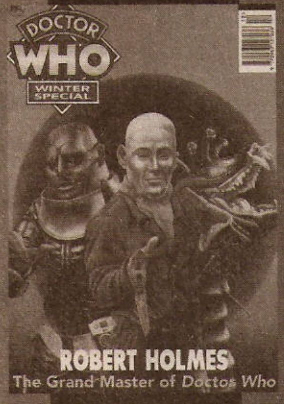

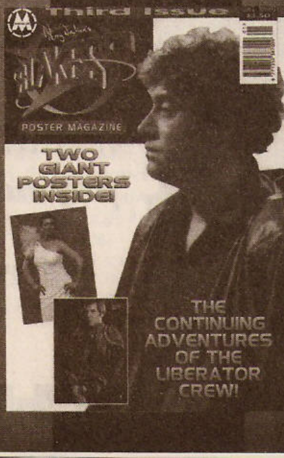
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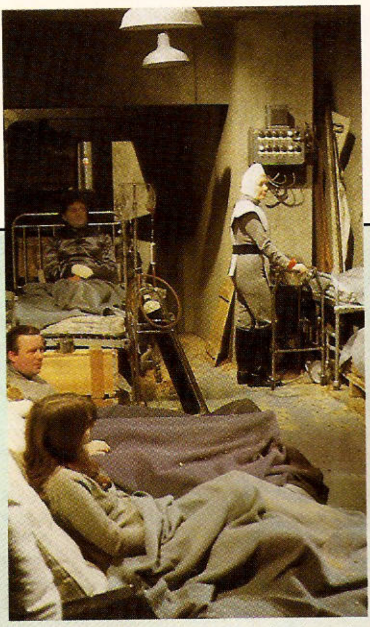


the White Guardian was as bad as the Black Guardian, effectively being two sides of one entity. The details of the conclusion came from Williams, who reasoned that the balance had to be restored, but agreed with the points about the corruptive nature of power.

After writing a thriller, *Murder at the Wedding*, in September, Baker and Martin dissolved their writing partnership, each wanting to pursue independent projects. As a result, much of the rewriting of *Armageddon* was done during September by Read, who changed the early episodes to shorten them and bring them within budget. The Zeons were eliminated to save on cast expenses, the space sequences cut to a minimum and continuity links to the rest of the season were added.

The director assigned to the serial was Michael Hayes, who had handled *The Androids of Tara* that summer. The designer was newcomer Richard McManan-Smith. The costume designer was Michael Burdle who had worked on *Colony in Space* in 1971. Ann Briggs was in charge of make-up, having worked on *The Seeds of Doom*, *The Robots of Death* and *The Stones of Blood*. John Horton, who had worked on *Doctor Who* episodes back to *Spearhead from Space*, designed the special effects with assistants Steve Lucas (who built the guns and small props) and Jim Francis (who handled model work).

Having been script editor on *Doctor Who* for eighteen months, Anthony Read chose not to renew his contract. Williams' first choice for a replacement was Read's predecessor Robert Holmes, who declined. Read suggested Douglas Adams, author of *The Pirate Planet*. Williams offered Adams the post, and the new script editor started work in mid-October. One of Adams' first acts was to change the title of the Baker/Martin serial to *The Armageddon Factor*. He and Williams then wrote the concluding TARDIS scene shortly before recording began.

MODEL EFFECTS

Modelwork was shot on 16mm film at Television Film Studios, Ealing and included the shots of the TARDIS materialising in space in Part One; Atrian missiles and the Marshal's command module being launched in Parts One and Three; the missiles emerging from the hull of the Marshal's ship as it approached Zeos in Part Four; establishing shots of the Third Planet for Parts Three and Four and its destruction in Part Six; a flying bat-like creature to be seen via CSO in Part Five (cut from the finished version); and the shot of the Key being dispersed. For this, a camera filmed a six segment version of the Key via a mirror, the segments coming apart when a fine thread holding them in place was cut. Glitter was sprinkled on the prop, the sixth segment was held in place by another thread to become Astra once again.

Tom Baker did one afternoon's filming for Part Two where he rescues K9 from the furnace conveyor belt. This was shot on a small tunnel set with a conveyor, using increasingly intense orange light and dry ice smoke to indicate the proximity to the furnace.

Rehearsals started on Friday 27th October. Cast as Princess Astra was Lalla Ward, whose full title was Lady Sarah Ward. Born in London 1951, Ward was the daughter of Viscount Sir Edward Ward of Bangor, who enrolled at the Central School of Speech and Drama at the age of sixteen. After her training, she appeared in the West End play *Ardele*, and films including *The Prince and the Pauper* and *Vampire Circus*, and television series such as *The Protectors*, *Van Der Valk*, *The Professionals* and a semi-regular role in *The Duchess of Duke Street*. After this she gave up acting to spend a year painting in France. Almost immediately after her return to England, she was selected to play Astra by Hayes, who remembered her from a television play about the life of the poet Shelley. Another guest star was John Woodvine, best known as Detective Superintendent Kingdom in *New Scotland Yard*, who took the role of the Marshal. Cast as Shapp was Davyd Harries, a Welsh actor who had been a regular in *Hunter's Walk*. John Cannon and Harry Fielder, who played the two speaking Atrian guards, had both appeared in *Doctor Who* before; Cannon as Elgin in *The Hand of Fear* Part Two and Fielder as a guard in *The Seeds of Doom* Part Four.

The first recording session ran from Sunday 5th to Tuesday 7th November in TC3, and concentrated on scenes set on Atrios, mainly for the first two episodes. The general structure of a day in studio was to complete camera rehearsals between 11.00am to 1.00pm, rehearse and record insert scenes in the afternoon from 2.30pm to 5.15pm, rehearse for the evening taping until 6.00pm and then do the main recording from 7.30pm to 10.00pm.

Mary Tamm's costume was a white flowing gown, echoing her original outfit from *The Ribos Operation* at Williams' request. Burdle used commercial ballpoint pens worn on a cord around the neck for the Atrians' personal communication devices, and created masks without mouths for the Mutes (although the term 'Mute' was intended to indicate that they were mutations, not that they were unable to speak). All the Atrians wore rad check bracelets on their wrists to warn of radiation. Astra's rad check was a working prop with a bulb that flashed white when in K Block. Steve Lucas also had to make a new tracer, since the original one had been lost after recording *The Power of Kroll*.

PROPAGANDA

The opening scenes of the 'Hero'/'Heroine' propaganda play were among the first to be recorded. Susan Skipper and Ian Liston were CSOed in front of a colour picture of a city painted by McManan-Smith. A wind machine created a light breeze. Liston and Skipper also provided the intercom voices heard in the Atrian War Room, and the tape of the play was replayed on a monochrome monitor on the set of the medical unit as debris fell in another attack. Small black and white monitors to relay the Marshal's patriotic speeches were also positioned around the corridor sets. Heavy use was made of the Atrian 'eagle' symbol, which appeared on monitors, in the war room and on the Marshal's tunic.

Charles McGee of the BBC Graphics Department provided the animated sequences seen on the octagonal blue CSO screen of the Atrian War Room, such as the Zeon/Atrian battle during Part Two. Over a red map of the battle area in Part One, abbreviated reports of the attack were printed (e.g. BLDNG DMGE 79 OBL EX PRSL 93 FATS). Triangular markers represented attacking ships and the hit on the hospital, with the map flaring from red to green when the bombardment ended. Generally this screen showed a red radar image with white traces indicating the TARDIS and Zeon ships.

The CSO screen was used for Astra's address towards the end of Part Two, recorded as cutaway shots with Baker and

Woodvine. The set incorporated four monitors fed with images from other cameras and a number of stock computer banks. A junction box was rigged to explode when K9 fired at it in Part One, with a similar prop for when the Marshal cut the video link in Part Two. When K9 was rescued from the furnace in Part Two, the lightweight version of the prop was used. The dog's ticker-tape mechanism was restored for a scene in Part Two where it computed the force-field requirements. CSO was used to generate the distortion caused by the Marshal's two-way mirror, placing an image of Woodvine on one of the walls of the black room, with coloured static superimposed.

For the scenes using the transmat cubicle, a roll-back-and-mix and a green lighting effect was used to make the operator appear to fade away. When the TARDIS crew were caught in the bombardment near K Block, the camera was made to shake and debris was dropped onto the set. The TARDIS was given yet another light – a rapidly flashing blue one, as used on police vehicles. The right-hand wall of K Block was designed with a small hole in it to allow a red light to shine through in Part Two, and then to slide away revealing a dark shaft.

As well as Parts One and Two, the scenes of the Marshal preparing to leave Atrios in Part Three and then Shapp and Merak in the war room in Part Six were also taped, plus a brief scene in Merak's office as Astra reappeared (although she somehow regained her circlet which had fallen off in Part One).

Joining the cast for rehearsals commencing on Wednesday 8th November were guest stars William Squire and Barry Jackson. Squire was best known as Hunter in *Callan* while Jackson had appeared twice in *Doctor Who* – as Ascaris in *The Romans: The Slave Traders* and *All Roads Lead to Rome* and as Garvey in *Galaxy 4: The Exploding Planet* and *Mission to the Unknown.* Cyril Luckham (the White Guardian in *The Ribos Operation*) was not available to play either Guardian, and was replaced as the Black Guardian by Valentine Dyall. Dyall was best known for his deep, menacing voice as used as 'the man in black' on the BBC Radio anthology *Appointment with Fear* since 1943. Born in 1908 and son of actor Franklin Dyall, he studied law at Oxford and then began a long acting career in films, radio and television. His movies included *The Life and Death of Colonel Blimp*, while his television work included *Stranger from Space*, *The Avengers* and most recently Dr Keldermass in *Secret Army*. Dyall had been considered as a possible replacement for both William Hartnell and Jon Pertwee when they left *Doctor Who*. Pat Gorman appeared as the pilot of the Marshal's command module.

OVER TO ZEOS

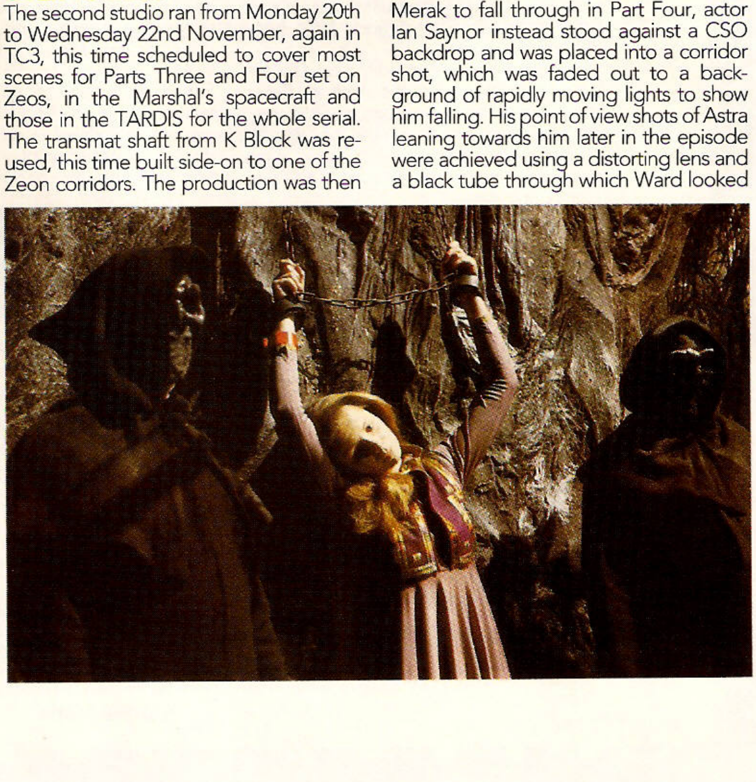
The second studio ran from Monday 20th to Wednesday 22nd November, again in TC3, this time scheduled to cover most scenes for Parts Three and Four set on Zeos, in the Marshal's spacecraft and those in the TARDIS for the whole serial. The transmat shaft from K Block was re-used, this time built side-on to one of the Zeon corridors. The production was then hit by a technical dispute – a union meeting meant that work on Monday morning started two hours late. The following day, forty-five minutes of studio time were lost, along with fifteen minutes on the Wednesday.

As the Shadow, Squire wore a skull-like half-mask with gauze eyeholes, his jaw made up black to match the appliance. The script suggested that the Shadow 'soaked up' light wherever he moved, but this effect was impossible to achieve. The revised scripts indicated that the Shadow should be kept unseen until the end of Part Four, but Williams asked Hayes to show the villain from Part Three onwards. The interrogation chamber in Part Three had an image from a blue spark generator superimposed, with the terminal ball centred on Baker's head.

The Zeon interrogation room was redressed as Mentalis' chamber with printed circuit boards stuck on the walls and the addition of Commandant Mentalis. There were two of these; the functioning version, which included a crystal with glowing lights and small charges which were blown in Part Four; and a burnt prop for Part Four onwards. The set walls housed moving guns and two monochrome monitors, one of which was fed with a computer-generated countdown that looped initially from ten down to eight in Part Four, and then down to zero by the climax of Part Six. Roll-back-and-mix was used to show the TARDIS materialising in Part Six.

In the script for Part Three, K9 rotated on the spot (the dog placed on a rotating turntable out of camera shot) – and although the Doctor commented that he had never seen this before, a similar scene appeared in *The Pirate Planet.* In Part Four, K9 was lured to the Third Planet by a small intergalactic distress call device. The prop featured a battery operated flashing light.

Since it was not possible to build a trapdoor into the floor of the Zeon corridor for Merak to fall through in Part Four, actor Ian Saynor instead stood against a CSO backdrop and was placed into a corridor shot, which was faded out to a background of rapidly moving lights to show him falling. His point of view shots of Astra leaning towards him later in the episode were achieved using a distorting lens and a black tube through which Ward looked



towards camera. The cockpit of the Marshal's command module was built so that it could be recorded from either inside or outside, showing Woodvine and Gorman behind the windows, or looking past them through the cockpit window to a CSO backdrop, onto which a starscape or model film could be keyed. The technical dispute meant that not all the recording could be completed, and the most logical scenes to hold over were those set in the TARDIS – which would require only a small cast.

Rehearsals for the final block began on Thursday 23rd November. Appearing in the final two episodes was Stephen Calcutt, playing the principal Mute. Calcutt was not given an on-screen credit despite being listed in *Radio Times*, and documentation referred to him as 'Super Mute'. Recording continued from Sunday 3rd to Tuesday 5th December, including the scenes set on the Third Planet and the held-over TARDIS scenes. To make up for lost time, it was decided that a morning session from 11.00am to 12.00 noon should be allocated for rehearsal and recording on Monday 4th and Tuesday 5th.

In the Shadow's chamber, part of the wall was a CSO panel allowing him to see a green-tinted view of Merak wandering around Zeos in Part Three; the TARDIS' arrival in Part Four; Romana, Astra, the Doctor and K9 in the tunnels in Part Five and the open TARDIS door in Part Six. The interrogation cage was reused for Romana's torture in Part Five, this time with the spark generator effect having undergone video distortion. Roll-back-and-mix showed Astra turning into the sixth segment as she approached the partially completed cube in Part Six. A section of the wall was rigged to collapse on cue with a small explosion as K9 blasted his way in.

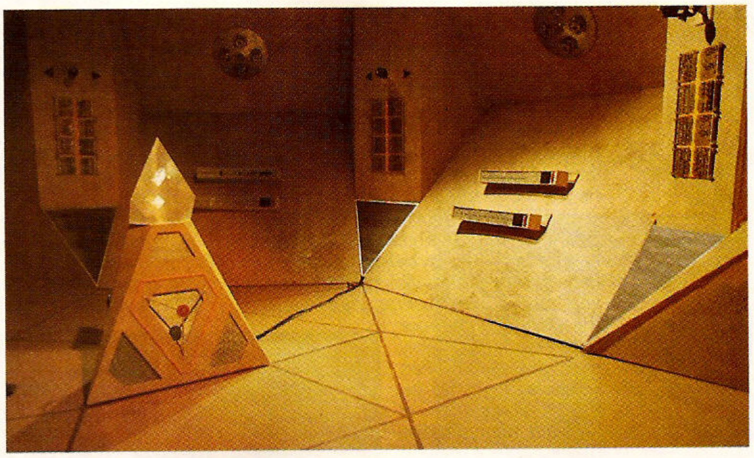
New Key to Time props were built for this serial. In Part Four, the Doctor entered the console room with the first five segments already assembled into the near complete cube – with a gap where the other part could be inserted. In Part Six, smoke was pumped up through this prop to show it decaying. There was also a prop built with all six segments stuck together. This was used as the completed Key seen in the closing scenes.

Roll-back-and-mix and split-screen effects were employed in Part Five for the hallucinations such as the Doctor walking straight through Romana and Astra; the images of five Romanas (over which the Doctor was placed with CSO); and the Doctor passing by himself. CSO was also used to provide a huge image of the Shadow's face which appeared at the end of a tunnel. The script called for trapdoors in the Castle of Evil, which the Doctor fell through during Part Five. Rolling CSO backgrounds were placed behind Baker (recorded with a rotating reverse zoom lens) as he lay on the floor. An inclined set represented the shaft which the Doctor climbed in Part Five, and later threw the possessed K9 down.

The dimensional stabiliser gun was a long-barrelled prop connected to a belt power pack, with illuminating side lights. K9 was given a new side panel with two small recesses, one of which was a sliding door to allow the CSO-imposed Doctor and Drax inside. As the Shadow attempted to enter the TARDIS, a powerful light inside the prop was activated to shine directly into camera as a powerful radiance.

JUMPING SHIP

The TARDIS scenes were recorded on the final day, with Dyall appearing as the Guardian. Dressed in a white outfit, Dyall appeared as the Black Guardian by having the image later electronically processed into negative. In Part One, the Doctor's cloak from *The Talons of Weng-Chiang* was hung on the hatstand. As usual, CSO was used for the TARDIS scanner to show the orange world of Atrios in Part One and later the repeated attacks of the Marshal in Parts Four and Six. This zoom shot was recorded once with the command module model in the recording studio.



Another continuity error occurred in the script for Part Six where Romana expressed surprise that the Guardian was not the President who had sent her on her mission – despite the fact that the Doctor had explained this in *The Stones of Blood*. The randomiser was a box of lights under a translucent panel added to one of the facias of the TARDIS console.

This was Tamm's final day working on *Doctor Who* as the actress maintained that she only wanted to do a single year. Williams hoped that he could persuade her to renew her contract but the actress confirmed her decision during the production of *The Power of Kroll*. Her later work has included *Bergerac*, *The Assassination Run*, *Casualty*, the sitcom *The Hello Goodbye Man*, *Brookside*, theatre work (including *Cinderella* with Colin Baker and Nicola Bryant) and the film *Three Kinds of Heat*.

The Armageddon Factor was the final story written jointly by Baker and Martin. Although Baker submitted storyline ideas for the following year, Martin branched out into other fields. Since then, Martin has written episodes of *Into the Labyrinth*, adapted *The Honey Siege*, and renewed his partnership with Baker on *Succubus* in 1988. He also wrote children's books about the adventures of K9.

A gallery-only day on Friday 29th December added video effects such as the yellow/green glow of the Atrian guns in Parts One and Four, the usual red cutting/stunning beam used by K9, the glowing red shape which lured K9 away in Part Two, a light blue ray from Mentalis' self-defence mechanisms in Parts Three and Four, blue glows from Mute guns in Part Four, a cone of green light for Drax's shrinking ray in Parts Five and Six (with multiple red images of the subject getting smaller), a beam of white light forcing the Shadow away from the key in Part Six, the lilac glow over the transforming Astra in Part Six and a red blast as the missiles fired in Part Six. For the transmat sequences, a flashing light was superimposed over the cross-fade effect, and a videodisc unit slowed down and replayed endlessly the time loop for Parts Four to Six. Over the film sequence of the Third Planet exploding, a shot of the Shadow was superimposed, followed by a negative shot of Dyall – bleeding into positive to show his disguise as the White Guardian.

The episodes were rapidly edited and dubbed, since there was no break in transmission over the Christmas period. First edits were broadcast and the reprises often differed from the previous episode (the final shot of Part One is missing from the start of Part Two). Part One was dubbed on Thursday 4th January, 1979. Music recording for Parts One and Two took place on Sunday 14th January, with Dudley Simpson conducting seven musicians (playing a cello, two woodwind, two French horns, percussion, an organ and a synthesiser). In total around forty-five minutes of music was taped for the serial including two special pieces of music – around two minutes of the Atrian National Anthem for the Marshal's speeches in Parts One and Three and less than a minute of Movie Music for the

Serial 5F • The Armageddon Factor

CAST: Tom Baker (*Doctor Who*) with Susan Skipper (*Heroine*) [1], Ian Liston (*Hero*) [1], Mary Tamm (*Romana*), Ian Saynor (*Merak*) [1-4], John Woodvine (*Marshal*) [1-4,6], Davyd Harries (*Shapp*) [1-4,6], Lalla Ward (*Princess Astra*), John Cannon (*Guard*) [1], John Leeson (*Voice of K9*), Harry Fielder (*Guard*) [2], William Squire (*The Shadow*) [3-6], Iain Armstrong (*Technician*) [3], Pat Gorman (*Pilot*) [3-4]*, Barry Jackson (*Drax*) [5-6], Stephen Calcutt (*Mute*) [5-6]†, Valentine Dyall (*The Guardian*) [6].
* Also Part Six, uncredited.
† No on-screen credit.

EXTRAS: Val McKinnon, Judy Rodger (*Nurses*); Albert Welch, Terry Ward, Ian Sheriden, Frank Arbisman, Barbara Hampshire, Juliet St Davis (*Patients*); Peter Bithiel, Constance Carling, Garry Dean, Bill Hughes, David Wilde, Malcolm Ross (*Technicians*); Susan Skipper, Ian Liston (*Voices of Damage Control*); Peter Eaton, Tony O'Leary, Reg Turner, Richard Sheekey, Peter Roy, Barry Summerford (*Guards*); Ridgewell Hawkes, Mike Braben, Danny Rae, James Haswell, Eddie Whiting, Derek Suthern, Michael Gordon-Browne (*Mutes*); Ian Liston (*Voices of Pilots*).

CREDITS: Written by Bob Baker and Dave Martin. Incidental Music by Dudley Simpson. Special Sound: Dick Mills. Production Assistant: Ann Aronsohn. Production Unit Manager: John Nathan-Turner. Lighting: Mike Jeffries. Sound: Richard Chubb. Visual Effects Designer: John Horton. Electronic Effects Operator: Dave Chapman. VT Editor: Rod Waldron. Costume Designer: Michael Burdle. Make-up Artist: Ann Briggs. Script Editor: Anthony Read. Designer: Richard McManan-Smith. Producer: Graham Williams. Director: Michael Hayes. BBC © 1978.

UK BROADCAST DETAILS

Part One	20th January 1979	6.25pm – 6.50pm
Part Two	27th January 1979	6.25pm – 6.50pm
Part Three	3rd February 1979	6.25pm – 6.50pm
Part Four	10th February 1979	6.25pm – 6.50pm
Part Five	17th February 1979	6.25pm – 6.50pm†
Part Six	24th February 1979	6.30pm – 6.55pm

†Scheduled for 6.20pm – 6.50pm. Technical breakdown during transmission.

Viewing Figures
Part One: 7.5m (93rd), Part Two: 8.8m (49th), Part Three: 7.8m (76th), Part Four: 8.6m (60th), Part Five: 8.6m (66th), Part Six: 9.6m (36th).

Audience Appreciation Figures
Part One: 65%, Part Six: 66%. No figures recorded for Parts Two to Five.

play in Part One.

After the broadcast of Part Two, Mary Tamm appeared on *Pebble Mill at One* on Wednesday 31st January, talking about her decision to leave the series. At this point, John Leeson also decided to move on; providing K9's voice apparently left him little time to do other things and he wanted to return to acting.

Part Four was dubbed on Thursday 1st February, with Part Three dubbed the following day – one day before transmission. Part Three's reprise did not include the final shot of Romana from Part Two, and the start of Part Four differed considerably from the end of Part Three by inserting an extra sequence in Mentalis' room into the middle of the closing scene in the Marshal's ship. Because the original edit of Part Three badly overran, Williams pushed the Zeos scene into Part Four. It was on Tuesday 6th February that Lalla Ward was announced as the new Romana, appearing for the press with K9 in Cadogan Square.

Dubbing on Part Five took place on Wednesday 14th February, with Part Six completed two days later. Part Five began with a shortened version of the TARDIS scene seen at the end of Part Four. For the activation of the TARDIS force-field in Part Six, Dick Mills used the same sound effect heard in *The Three Doctors* (which had been created by Brian Hodgson in 1963 for the ship's fault locator bay). Part Six also used the full one-minute eleven-second version of Ron Grainer's closing theme instead of the standard fifty-four second version.

For some reason, Part Five was allocated a half-hour transmission slot and was due to begin at 6.20pm as opposed to 6.25pm (the episode began late at 6.26pm). Twenty-three minutes into transmission, a technical fault on the playback equipment resulted in the show going off the air for twenty-five seconds (BBC continuity played music, *Gotcha* by Tom Scott). The episode resumed with a brief recap of the previous few seconds.

ITV regions opposed the series with shows including *CHiPs* (LWT), *The Incredible Hulk* (ATV) and *The Bionic Woman* (Southern). Part Three, shown on Saturday 3rd February, got lower viewing figures since strike-hit Christmas programmes were transmitted by ITV that evening. After transmission, Dave Martin wrote to Williams commenting favourably on Barry Jackson's realisation of Drax, and offering Williams a chance to use Drax again for free by waiving his royalty fees.

Pebble Mill at One again featured *Doctor Who* in its edition of Wednesday 11th April as it celebrated twenty-one years of the BBC Radiophonic Workshop. Clips from *100,000 BC* were shown and Mills demonstrated how the sound effects for the scene of Shapp and the Mutes firing at one another in Part Four of *The Armageddon Factor* were dubbed.

The Armageddon Factor was sold abroad to various countries such as New Zealand, and was received by the Australian Film Censorship Board in May 1979 where it was passed uncut with a 'G' rating. The serial was sold to North America in the early Eighties where it was also syndicated as a television movie of two hours eighteen minutes duration.

The serial was novelised by Terrance Dicks as *Doctor Who and the Armageddon Factor* and published simultaneously in paperback by Target Books and hardback by WH Allen in June 1980, with a cover by Bill Donohoe. Later reprints listed it as Book No. 5 in the Target library. The CD *Doctor Who: 30 Years at the Radiophonic Workshop*, issued in July 1993, included the sound effects of the Zeon attack.

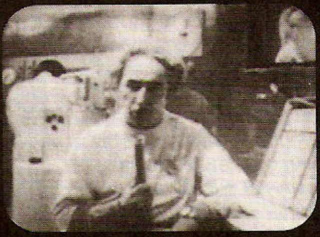
The serial is retained at the BBC Film and Videotape library on its original two-inch 625-line colour videotape as a possible BBC Video release. During April 1994, *The Armageddon Factor* was screened on UK Gold in episodic form, with a compilation edition several weeks later.

Andrew Pixley

"The great enemy that we held at bay for so many centuries," Thous laments. "The everlasting nightmare is here at last." Jacko returns from looking for survivors. "Any luck?" asks Sean.

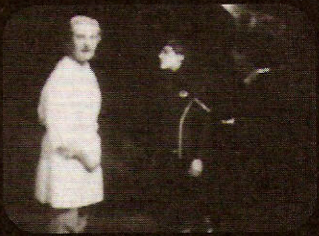
"What do you expect? They must have all been drowned," he replies. "Ah well," Sean says, "probably a better death than the one that's in store for us when Zaroff lets off his explosion."

Zaroff orders that no one is to leave their position and adds that the time of detonation has been brought forward. "I hope I'm not too late," chirps the Doctor, entering the room. Zaroff quickly orders the two intruders to be restrained.



The Doctor casually mentions that Zaroff is about to blow them all to pieces. "What's he talking about?" demands a technician. "Oh, have I dropped a brick?" remarks the Doctor, before adding that the sea is about to overwhelm them.

"Don't listen too him!" Zaroff tells his uneasy staff. "Then perhaps the distant roaring we can hear is just the goddess Amdo with indigestion!" snaps the Doctor. As the sound grows louder, the technicians panic and run.



"You cannot beat me," Zaroff sneers, and activates a portcullis that drops from the ceiling. "You see, I have anticipated every situation," Zaroff gloats. "No one can get through this and all the controls are this side!"

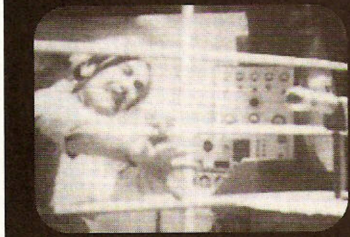
"Now all I must do is press the plunger when the needle of that dial is over the 1000 mark," he shouts. The Doctor frantically tries the switches on a control panel to open the bars. "Don't go away, Doctor," the insane scientist cackles.

Jamie continues searching for a way out. "There's a wee hole," he tells Polly, "but I can't see where it leads."

"Are you willing to take a chance?" he adds. "I have a choice?" she moans, as the water rises behind them.

Ben cries out that the water is nearly upon them and leaves. But the Doctor perseveres and succeeds in raising the barrier. "You have solved nothing," scoffs Zaroff. "Now, unfortunately, I'm going to have to tie you up. Turn around," he orders.

But as soon as he passes beneath the arch, the Doctor drops the grill, separating the Professor from his detonator. "No, you cannot do this to me!" Zaroff screams, reaching for the plunger as the Doctor runs from the room.

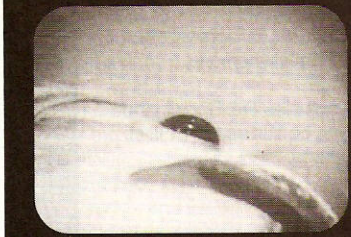


Catching up with Ben, the Doctor admits he has had second thoughts about leaving the insane Professor to drown. But Ben refuses to let his friend go back.

In the temple, flood waters continue to rise.

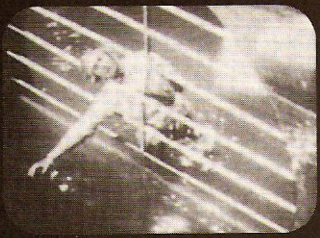
Jamie urges a weary Polly to keep climbing.

The fallen face of Amdo is soon covered by the incessantly rising sea.



The Doctor and Ben continue along the tunnels searching for a way out. "All we can do is to keep going up," the Doctor states.

Zaroff desperately reaches out as the plunger floats on the other side of the bars.

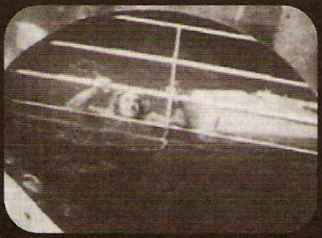


Jamie and Polly finally emerge from the volcano. "Fresh air," gasps Jamie gratefully.

Resting upon the rocks, Polly wonders if the Doctor and Ben managed to escape. "They may have," replies Jamie despondently.

Together they set off along a footpath.

Zaroff tries to maintain his grip, but as the sound of the reactors grind to a halt, the waves slowly close over his head.



"Any sign of the Doctor?" asks Damon. "No," replies Ara, "he must have died saving us."
"We'll raise a stone to him in the temple," says Thous.
"No," Damon firmly states. "No more temples."

"It was temples and priests and superstition that made us follow Zaroff in the first place," he claims. He tells Thous that they should build a new Atlantis without gods or fish people.

"Yes," Thous agrees, "that shall be his memorial."

Meanwhile, the Doctor and Ben continue to climb upwards.

On the beach, Polly and Jamie wait by the cave entrance.

A noise behind them causes them to turn.

Jamie grabs a man emerging from the cave. "It's you!" he says, recognising Ben. "We though you were dead!" Much to Polly's delight, Ben is closely followed by the Doctor. The reunited travellers head off towards the TARDIS.

Looking down on the beach, Jack spies a familiar object. "I can't believe it," he remarks to Sean. "A flaming English police box!"

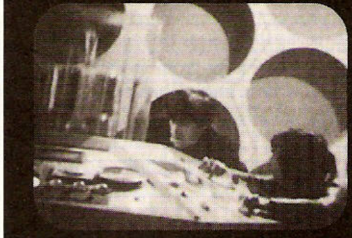
The two men watch in disbelief as the blue box slowly fades from the beach.

"I'm not sorry to be out of that place," Ben comments. "Fwoar, Jamie," he adds, "you don't half stink of fish!"
"You wanta take a wee niff of yourself, Benjamin," the Scots lad replies jovially, "you're not exactly a bonny bunch of heather!"

"You sound very happy," the Doctor observes. "You know, I'd never thought I'd say this," replies Jamie, "but it's great."
"What is?" asks Polly. "All this," he explains, looking around. "I'll never know what makes it go," he adds, "but at least I feel safe in here."

Jamie then asks if it's true that the Doctor cannot control the TARDIS. The Doctor affirms that he can control his ship – it's just that he's never wanted to. "Yes, I bet," mocks Ben. "Right, just for that I'll show you," the Doctor replies.

"Right, where shall we go? I know, let's go to Mars," he says, setting the controls. A violent force suddenly shakes the ship. The Doctor and his companions hang onto the console. Above the sound of the ship's straining engines, the Doctor cries out, "I'm afraid the TARDIS is out of control!"



PRODUCER
INNES LLOYD

**Compiled by
Matthew Pereira**

DIRECTED BY
JULIA SMITH

NEXT ISSUE
The *Telesnap Archive* continues with the 1967 serial *The Abominable Snowmen*

Shelf Life

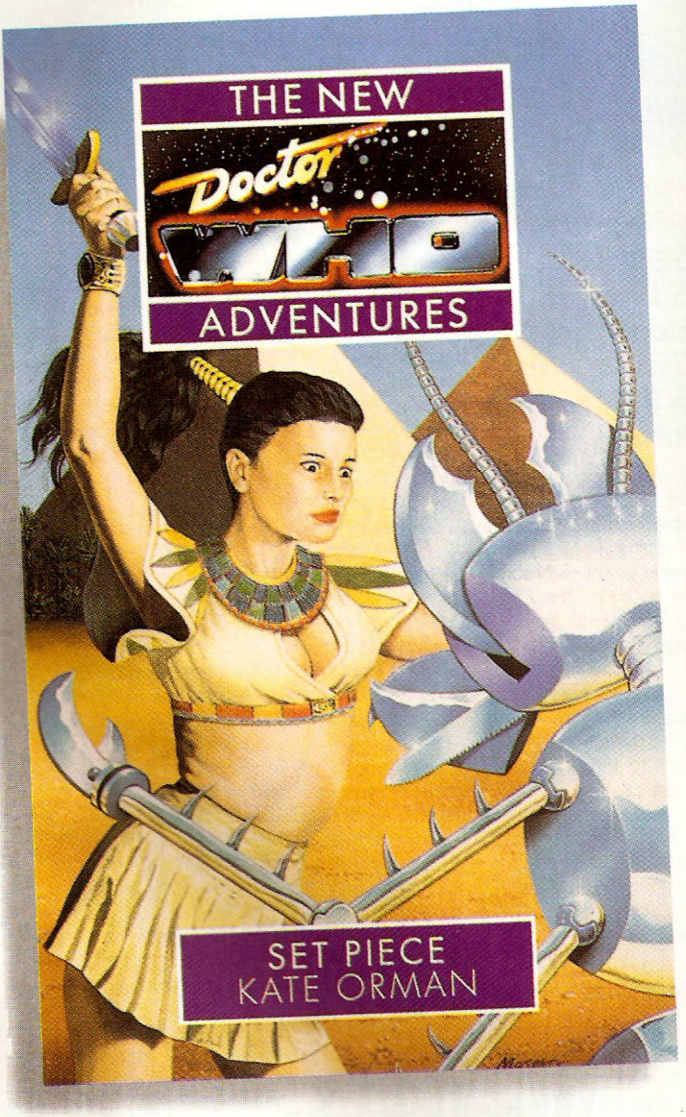
This month Craig Hinton joins Ace on her final journey with the Doctor; investigates ghostly goings-on in Italy and follows the Stranger into *The Eye of the Storm.*

Books

SET PIECE

Has the Doctor gone too far this time? The "grand master of chess on a thousand boards" appears to have miscalculated. While attempting to solve the twin mysteries of a ubiquitous café and disappearing spaceships, the Doctor concocts a plan which seriously misfires. After being captured by the agency responsible for the disappearances, the Doctor is freed in a chaotic rescue attempt, leaving him and his companions scattered throughout the history of Earth. Ace becomes the bodyguard for an ancient Egyptian ruler. Benny teams up with one of her archaeologist heroes in eighteenth century Cairo, and the Doctor recuperates from the injuries he sustained during his captivity in nineteenth century Paris, the guest of the similarly time-displaced Kadiatu Lethbridge-Stewart (from *Transit*). But their enemies can also move through time and space, and soon the Doctor, Benny and Ace are in grave danger from an ancient cult and a horde of marauding robots.

Unless you've been hiding inside a CVE for the last six months, you must know that Kate Orman's *Set Piece* (ISBN 0 426 20436 0) marks the departure of Ace. From the sassy teenager working as a waitress in a bar on Iceworld, through the Fenric-manipulated emotional cripple to the battle-hardened Dalek killer, Ace has changed. One of the problems was finding a way to write her out that satisfied the prediction at the end of Ian Briggs' novelisation of *The Curse of Fenric.* Kate has answered all the questions, tied everything up, and written a rip-roaring story into the bargain.



Characterisation is very strong. The Doctor is drawn to perfection, and the pre mise of the book – that his elaborate scheme is well and truly messed up – gives a refreshing slant on the skillful and manipulative Seventh Doctor of *The New Adventures.* Kate's Bernice is as well-rounded as ever, but the real star of the book is Ace – and why not, it is her swan song. Every aspect of her personality is brought into the light and examined in intimate detail, including her relationships with the Doctor and Benny. Her surname is finally revealed (something that Paul Cornell wanted to do, and Steve Lyons hinted at). Her ultimate fate is surprising, and leaves the way open for future appearances.

After all this, there isn't much time left for the supporting cast, but mention must go to Kadiatu. I found her origins in *Transit* extremely unconvincing, and I was a bit worried when I learned that she was due to reappear in *Set Piece,* but Kate handles her with an expert touch. When it becomes clear that she is trying to play the Doctor at his own game, she is uncovered as more of a grand master of draughts on three boards, woefully inadequate for the task ahead of her. Serves her right.

The plot is confusing at first, but once you come to terms with Kate's jumping narrative it all becomes clear. The three time periods are described in extravagant detail, ensuring that you never get confused, and the time-spanning storyline definitely has an epic feel. And just when you think that you understand what's going on, the plot starts twisting and turning like a ride at Alton Towers.

That's not to say that *Set Piece* is flawless. Kate is rather self-indulgent on a number of occasions, and this makes the reader painfully aware that the author is staring out at them from between the lines. The Doctor spends too much time playing Superman, with his superhuman physiognomy saving the day far too conveniently for my liking.

Overall, however, *Set Piece* is a masterpiece, and a truly fitting end for Perivale's most famous daughter. Pity about the appalling cover.

★★★★

THE GHOSTS OF N-SPACE

Holidaying in Italy, Sarah Jane Smith and Jeremy Fitzoliver are surprised to encounter the Brigadier, especially since he seems initially doubtful that they really are who they claim.

Sarah is even more amazed to learn that the Brigadier is the only surviving heir to a castello on an Italian island. The castello is under threat from two distinct parties. The Mafia want the island – and are willing to use whatever means are necessary – and old stories about the castello being haunted are coming horrifyingly true, as inhuman spectres stalk the halls. The Brigadier turns to the one person who might be able to make sense of the apparitions . . . only to find that, not only is the Doctor well aware of the hauntings, but he also knows of the cause – the barriers between our universe and the warped and evil dimension of N-Space are breaking down. Unless the Doctor can seal the breach, Earth will be invaded by nameless, mindless horrors intent on wholesale murder and destruction.

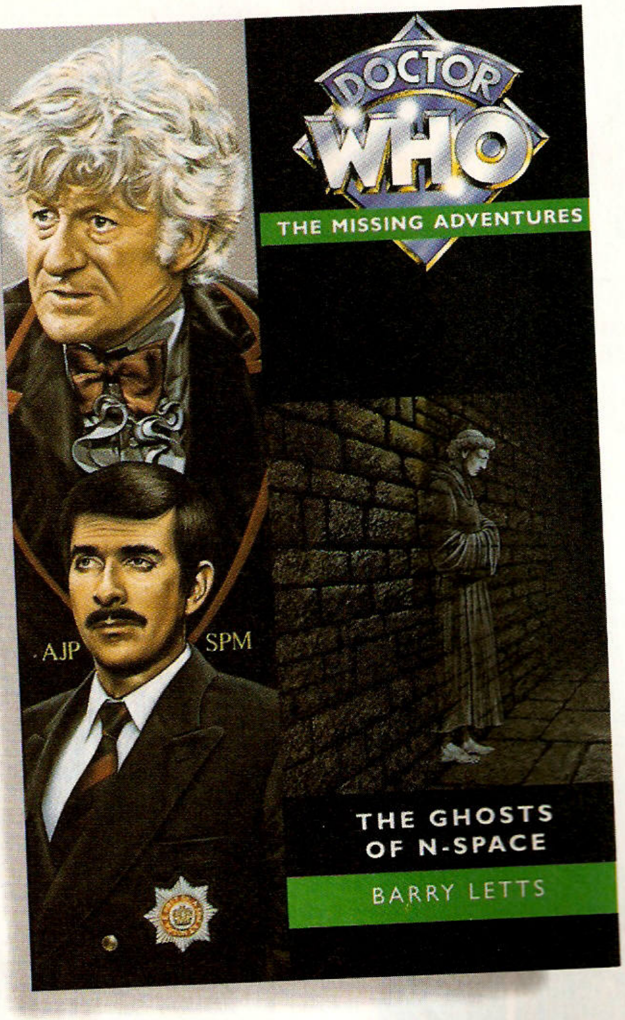
The Ghosts of N-Space (ISBN 0 426 20434 4) is Barry Letts' *Missing Adventure* novelisation of the upcoming radio production, and I have rather mixed opinions on it. The list of faults is endless. Can we really believe that the Brigadier is one-eighth Italian? I hardly think so. It's also rather coincidental that Sarah and the obnoxious Jeremy bump into the Brigadier in Italy, just before the Doctor pitches up – already aware of the dimensional breach in the castello – with a handy Multi-Vectored Null-Dimensional Temporal and Spatial Psycho-Probe to hand. Then again, the Doctor does pass it all off as fatalism, and these are just the sort of

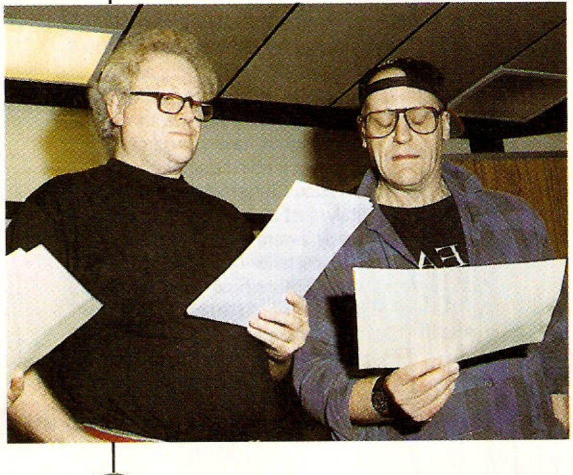
★★★★★ **Buy or die!** ★★★★ **Pretty brilliant** ★★★ **Yeah, not too bad** ★★ **Hmm, you could live without this** ★ **Stick to watching paint dry** synchronicities that often occur in *Doctor Who*.

There are irritating bits. Barry places Blinovitch (he of the famous Limitation Effect) in the 1920's. I could have sworn that the series placed him much further in the future than that. Wasn't N-Space intended to be our universe? Well, it isn't in this book. And how has the Third Doctor already met H G Wells? Then again, if it means we can ignore the disgraceful shenanigans of *Timelash*, so much the better. But most irritating of all, why does Barry feel the need to constantly keep harking back to the risible *The Paradise of Death*?

The characterisation is generally good, with a lot of attention lavished on Sarah Jane Smith. Aspects of her real life – outside of being a companion – are explored, as is her childhood and adolescence, and I really feel that I now know what makes her tick. The Brigadier, despite his dubious bloodline, is very much the pompous but likeable military figure of Seasons Eight to Eleven, but some of the others could have done with a lot more fleshing out. The Mafioso are rather cliched, as are the inhabitants of the castello in the sixteenth century; but the worst offender is sadly the Doctor. I know that this is based on a radio script, but I cannot imagine the Doctor ever saying, "don't be sarky, girl". I await the radio broadcast with some trepidation. The key to enjoying *The Ghosts of N-Space* is to suspend your disbelief from the highest tower of the castello and revel in this fun romp through time and space. It won't win any awards for literature, and if you are a fan of the writing of Kate Orman or Paul Cornell, you'll be disappointed, but it fits perfectly alongside *The Time Monster* as an example of the series celebrating its own silliness.

★ ★ ★





Audio

THE STRANGER CHRONICLES I: The Last Mission THE STRANGER CHRONICLES II: Eye of the Storm

In *Breach of the Peace*, the Stranger – now calling himself Preston Richards – had escaped his terrorist colleagues and was settling down to a life of domestic bliss with Rose O'Neil, a sympathetic and homely sort who also had a secret to hide. *The Last Mission* is set during that time, as the Stranger recalls – through a mixture of daydreaming and restless nightmare – his final tour of duty as a Preceptor with Egan and Saul. This is an attempted act of terrorism that starts off badly, as the three Preceptors are immediately brought to the notice of security chief Alexa. In the panic to escape, the three are separated, and Solomon – the Stranger – is caught by Alexa. But instead of arresting him, she reveals that she is more than just a cop, and can offer him an alternative to his rebel existence. An alternative that will make dramatic changes to the life of Preceptor Solomon . . .

Eye of the Storm fast forwards to the climactic ending of *Breach of the Peace*. Egan blackmails Preston/the Stranger/Solomon into jumping into the Dimensional Web with him and Saul . . . but their journey is interrupted. Materialising somewhere in Britain in the middle of a violent storm, Saul is struck by lightning while Egan is badly injured. Each member of the party is soon found by one of the staff of the enigmatic computer programmer, Hunter; the gun-toting 'housekeeper' Sheila and Meta, the young woman with abilities far beyond human understanding. Soon it becomes clear that Hunter's scientific discoveries could have serious consequences for the Protectorate's Web, and very personal consequences for Egan, who is beginning to undergo an Estrangement Programme all of his own . . .

The audio medium enables director Bill Baggs to play around with his concepts and storylines without the restraint of expensive visual effects. Indeed, I doubt very much whether Bill could have managed to visualise the futuristic setting of *The Last Mission* on the shoestring budget he normally has to work with.

Bill is fortunate that his actors all have exceptional voices; Colin Baker is as fruity and charismatic as ever, playing all three stages of the Stranger's life, while David Troughton conveys a wonderful range of emotions over these two tapes, shifting from a vicious mercenary to a compassionate human being with conviction. The depth of the friendship between Egan and Solomon is really brought to the fore, making Egan's pain over Solomon's estrangement all the more believable. John Wadmore's Saul is slightly less thug-like in both stories – more of a loveable rogue than a violent delinquent. Praise must go to Elisabeth Sladen for her performance as a security chief with a hidden agenda, Alexa. She delivers her lines with a haughtiness and confidence which sets Alexa apart from Sarah Jane Smith but is still typically Lis. Karen Henson's Meta is suitably mysterious, and her relationship with Egan is handled with subtlety, contrasting nicely with Saul's hamfisted attempts to seduce Amanda Hurwitz' protective Sheila.

The two stories are very different in tone. *The Last Mission* is a fairly straightforward science-fiction escapade, with futuristic cities surrounded by dangerous swamps, while *Eye of the Storm* is much more gothic in tone, with strong similarities to *Image of the Fendahl*. Then again, the plots take second place to the characters – this has always been the case with the Stranger series, and hasn't changed with the medium.

So, without all the bangs and flashes, how do these two stories hold up in terms of special effects? The audio production values are consistently high, with some quite spectacular use of special sound – I even jumped at one point! From the savagery of the storm to the eerie Dimensional Web, every aspect of the setting is effectively conveyed. Nick Briggs' music, while very reminiscent of the *Doctor Who* theme at times, complements the action all the way.

The Stranger Chronicles are every bit as good as their video predecessors. Indeed, since the only limit to the special effects is your imagination, they might even have the edge.

★ ★ ★ ★

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DRACULA PRINCE OF DARKNESS

in studio
on location
on widescreen video

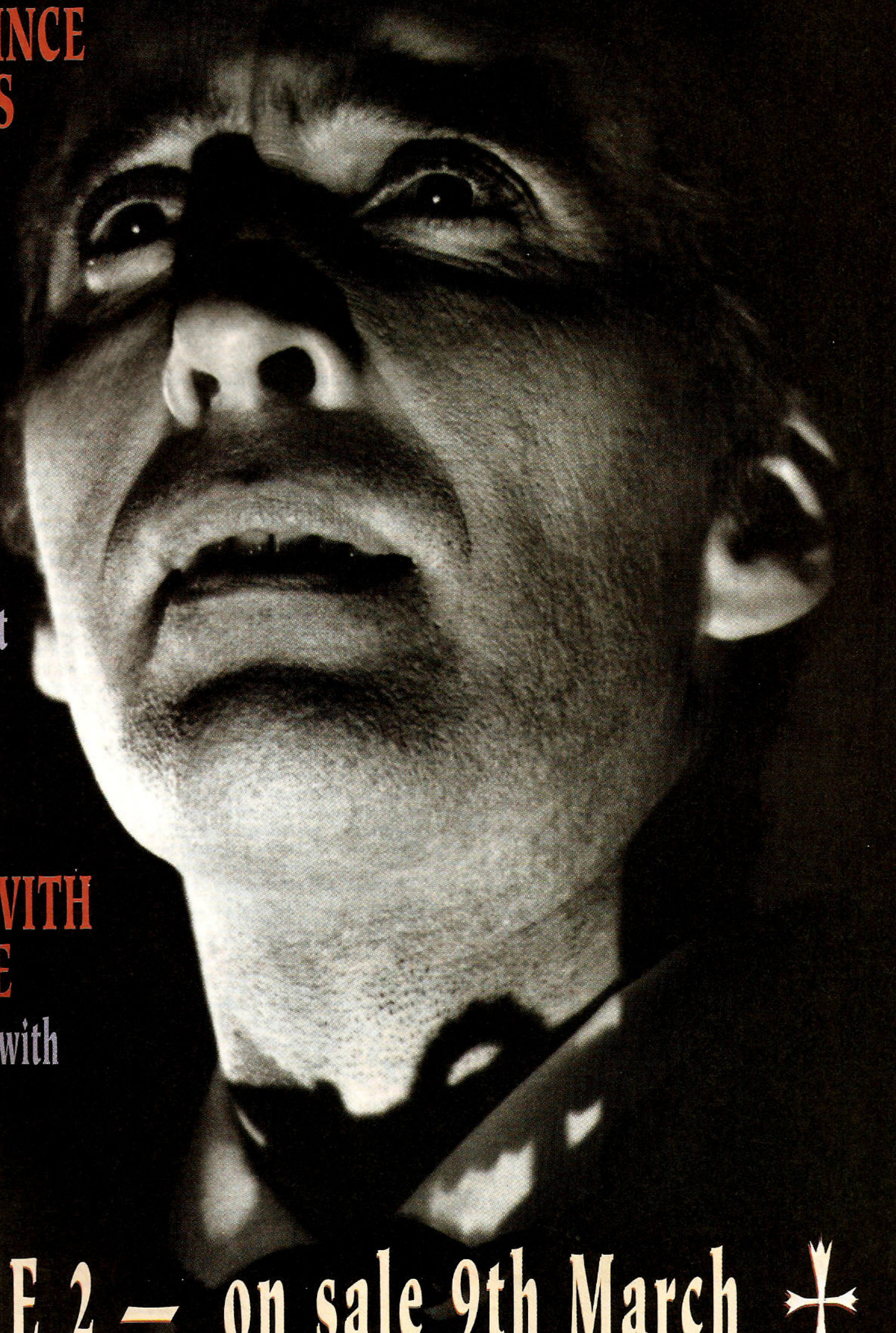
FEAST OF MIDNIGHT

Exclusive set report from Christopher Lee's new film

INTERVIEW WITH THE VAMPIRE

Behind the scenes with Michele Burke

✝ ISSUE 2 – on sale 9th March ✝



Timelines

compiled by **Warwick Scott Gray**

Cyber-success

It has to be said how good **Doctor Who Magazine** is these days. You've really got the features sussed and somehow, even five years after its television death, you keep finding things to write about. Most of them are cool.

Most importantly, you are continually adding to the tapestry with new fiction of your own: be it in the form of the *Preludes*, the now sadly missing *Brief Encounters* or the on-going excellence of the lead comic strip. And I feel I must congratulate you on *The Cybermen*. While I was never a fan of those funny Sixties *Daleks* strips, the new one is quite captivating; immaculately rendered by the very talented Adrian Salmon. It's just a shame that it's going to take two years to see twenty-four pages of it. It really calls to mind strips like *Throwback: The Soul of a Cyberman* from your early days. Excellent.

Elsewhere, I am continually amused by Amblin's ongoing attempts to get the series back on the box. No comment there, except that in a way I am hoping they fail. You see, I have been enjoying *The New Adventures* far more than I think I ever did the television show. The intricate plots, deep characterisation of the Doctor, Benny and Ace, adult themes, sex, violence and swearing etc all make them completely wonderful in my view. Seriously, I am sick of people criticising them – just shut up and read, I say. If *Doctor Who* has a future, it seems to be in written fiction. As an adult myself, I'd rather the show was represented by *Love and War*, *Bloodheat* and *No Future* than having to go back to "more comedy for a new generation of children". Just my opinion – don't bother writing in to slag me off 'cos I don't care that much really, and yeah, it'd be fun to see it back on telly in a way. My fear is that if someone like Brian Glover gets the telly role, then Virgin will be forced to use the new Doctor . . . and the fascinating Seventh Doctor will fade into memory alone. On the other hand, Brian Glover would be a pretty good choice. Anyone approached him yet? Finally, it has to be said – Sylvester McCoy goes on being an inspiration and is fast becoming my favourite actor in the role. Okay, maybe he'll never touch Tom Baker, but I admire his sly audacity, and he makes me laugh. I guess that his best years on the Doctor for me will always be the stories he never made – *The New Adventures*, but that's by the by. He's a great actor, a funny man and possessor of a refreshing attitude to the character. Hope to see him back on the screen soon. Of course, ideally as a little man in a beige suit who gives monsters nightmares. But hey! Can't have it all. All in all, despite evidence to the contrary, *Doctor Who* is currently at a creative peak, and that's what it's all about, isn't it?

Steev Hopper,
Dublin,
Ireland.

I am writing to congratulate you on a terrific magazine. The last time I read **Doctor Who Magazine** was back in 1991. It was great then, but it was also filled with letters from readers blaming the demise of *Doctor Who* on everyone from John Nathan-Turner and Colin Baker to us American fans. I'm glad to see that some opinions have changed.

In one respect the decision makers at the BBC deserve some credit. Perhaps they thought interest in the Doctor could be revived if the programme was taken off the air. Look what happened to *Star Trek*. If they decide never to bring the Doctor back, they should concentrate their efforts on finding lost episodes like *Marco Polo* and the missing Troughton stories.

On the other hand, I would much rather see more new adventures of *Doctor Who*. It is the most imaginative, thought-provoking and inventive science-fiction programme ever produced. I always liked its themes about the relationship between good and evil, our species' pre-occupation with war and our race towards self-destruction. The programme's influence is evident in many other science-fiction films and television. The entertainment industry here in the States could never produce anything like *Doctor Who*.

Like most readers, I feel a little uneasy about Amblin having anything to do with the production of a new *Doctor Who* series. The continuity must be maintained. I wouldn't want the stories or characters overshadowed by special effects, or the show "Americanised." I would rather see *Doctor Who* die now than to return as a cheap self-parody.

Jeff A Hartmann,
Wisconsin,
USA.

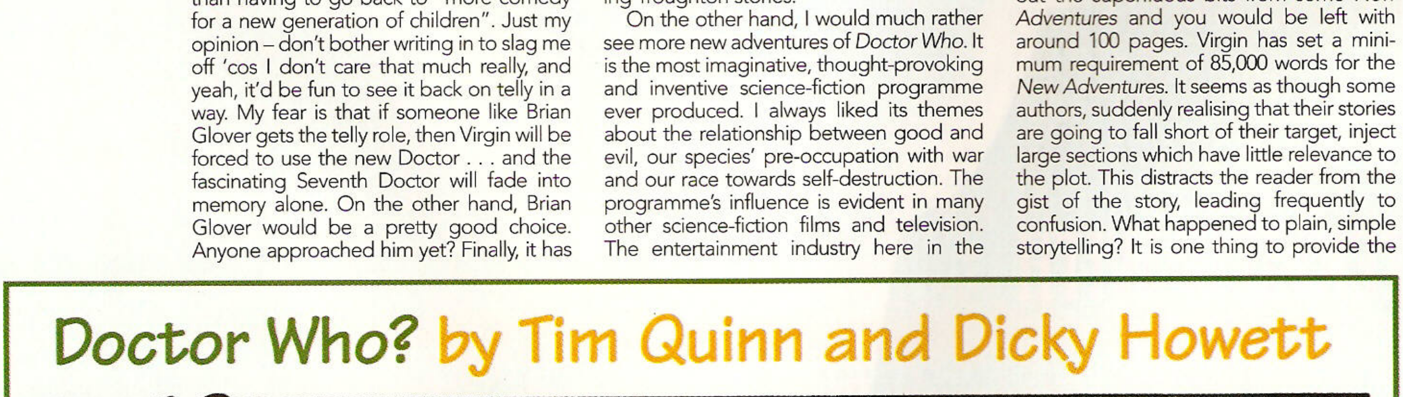
Padded NAs

Having just finished David McIntee's *First Frontier*, I again find myself somewhat disappointed with the inaccurate dialogue and superfluous padding which seems to bedevil many of the *New Adventures*.

On the whole, *First Frontier* was a good story – it was nice to have the Master back – but since when have Ace and Benny used the word "smeg"? When did Ace develop a vocabulary which is on a par with that of most Oxbridge undergraduates? The Doctor's dialogue also seems to have deviated seriously from the television days. Sylvester McCoy, like his predecessors, had a distinctive way of speaking which has been faithfully recaptured by a number of *Doctor Who* novelists in the past, but seems to be beyond the capabilities of many *New Adventures* authors.

On the subject of padding: *First Frontier* is not the worst offender by a long way – cut out the superfluous bits from some *New Adventures* and you would be left with around 100 pages. Virgin has set a minimum requirement of 85,000 words for the *New Adventures*. It seems as though some authors, suddenly realising that their stories are going to fall short of their target, inject large sections which have little relevance to the plot. This distracts the reader from the gist of the story, leading frequently to confusion. What happened to plain, simple storytelling? It is one thing to provide the

Doctor Who? by Tim Quinn and Dicky Howett


ULTIMATE BATTLES
No. 9386:
ZIG AND ZAG MEET ZEG ON THE BED WITH PAULA....
DICKY HOWETT

reader with a setting to explain certain actions, it is another all together to waffle just to fill up space!

There are many talented writers out there with *Doctor Who* stories they would like to tell. Unfortunately, because their compositions aren't long enough, or their professional backgrounds don't involve writing and performing, they are being overlooked, while others who appear to have little grasp of *Doctor Who* – the Seventh Doctor in particular – have their work published almost without question.

Come on, Virgin, let's have some good stories with accurate dialogue. And if they don't surpass 85,000 words, well, so what? Weren't some of the two-part television stories as good as the four- or six-part ones?

Jan Meilkosc,
Doncaster,
Yorkshire.

Saint Colin

I have just read Colin Baker's *The Age of Chaos* and it's incredible. No *Doctor Who* strip has ever been like this; 100,000 light years from plodding continuity-fests, my admiration for Saint Colin has soared even further. Thanks for doing it in colour, too.

Finn Clark,
Blewbury,
Oxon.

Thank goodness *The Lunar Strangers* has finished. I've never read such drivel in my life. May I point out that if you wish to create a convincing race of *Doctor Who* aliens you do not take a couple of farmyard animals and put them in spacesuits. I realise that this was probably a send-up of Peter Davison's *Doctor Moo*, but it failed completely. I was half expecting the Doctor to shove his hand up Ravnok's backside at any moment.

The comic strip has been outstanding for ages now, and we have come to expect a very high standard. Don't let the quality slip now. I am quite sure that if the television programme or the *New/Missing Adventures* had put cows in space, your magazine would be the first to condemn it as derivative and silly.

What will it be next, *Doctor Who and the Biker Mice from Mars*?

Matthew Link,
Maidstone,
Kent.

Matthew, that's a great idea! Marvel UK will shortly be producing a Biker Mice *comic – I'll have a word with the editor about a crossover . . .*

Video covers

Regarding *Doctor Who* video releases, it has occurred to me after giving the collection an overall view that there are certain seasons of the show which are poorly represented.

While the BBC do try and release titles according to fan preferences, which is great, there is a danger that in a few years' time all that is left to be released will be the less popular, poorer quality stories. Therefore I would prefer BBC Video to keep certain classics in reserve and to perhaps release titles from Seasons Sixteen, Seventeen and Twenty-Four instead. In one respect this will give fans a more complete perspective of the programme, as all years and styles of seasons would be represented.

With regard to your comments about the BBC Video sleeve notes, it has brought to mind one thing which is a slight disappointment for me: the covers. While they are all indeed of an excellent standard, capturing the likenesses of the Doctors and companions, they do lack a certain energy.

A cover is extremely important – it must grab a buyer's attention and reflect the video. I feel that the covers fail because they do not have enough impact and do not adequately represent the stories. Examples are Tegan smiling on the cover of *Kinda* – hardly the image of Tegan one would remember from this story. The complaint is similar for the Doctor and Romana in *Destiny of the Daleks*, and witness the completely one dimensional *Arc of Infinity* cover.

I would prefer to see "portrait" covers dropped in favour of action-based ones depicting scenes from the stories, rather like the *New Adventures* do so well. It is understood that certain requirements are made, like the Doctor's face must be clearly shown, but let us have it in a dramatic sense, ie: the Doctor fighting for his life.

This is simply constructive criticism – the covers are excellent, but could better represent the drama, excitement and sometimes horror that is science-fiction and *Doctor Who*.

Gareth Room,
Montreuil,
France.

PC Romana?

Where do you get off calling Lalla Ward's Romana "politically incorrect" [**DWM** 217]? Apart from despising all forms of PC as a sick outgrowth of adolescent peer pressure, I think the second Romana was one of the most independant, self-assured women on television since Diana Rigg's Emma Peel!

While the first Romana was continually frustrated trying to "prove" herself to the Doctor in a competiton that ultimately kept the characters from getting along, the second Romana dispensed with this and simply did whatever she felt like. In this way she often out-thought the Doctor *and* the baddies, while being comfortable enough about herself and her abilities that she could actually enjoy herself and her growing friendship with the Doctor. As a result, I believe she was only the second female companion that the Doctor apparently felt tempted to get closer to than mere friendship (after Sarah Jane Smith), and her being a Time Lord herself put them on a closer level. Of course, this is just me reading into the stories, but it would explain the Fourth Doctor's bad temper during the period after her departure. I'd love to see Lalla Ward reprise the role (opposite Sylvester McCoy) when/if the show finally returns.

The fact that CBS turned down the show should be seen as a blessing! In the last ten years, every expensive, imaginative (read: science-fiction or fantasy) show has been a success only when done for first-run syndication. Virtually every such show attempted on the three networks (NBC, ABC and CBS) has been sabotaged by the networks in one way or another before they were ever given a chance. This explains why *Star Trek: The Next Generation*, *Star Trek: Deep Space Nine*, *Babylon 5* and even *Kung Fu: The Legend Continues* have thrived (syndicated) while such brilliant productions as *The Flash*, *Dark Shadows* and *Space Rangers* have not (networks!).

Finally, thanks for printing more photos of Bonnie Langford! She's a doll, and I only wish she'd had more, and better-written, stories.

Henry R Kujawa,
New Jersey,
USA.

Hang on, Henry, it was Lalla herself who embraced the "politically incorrect" label, remember? Don't shoot the messenger . . .

Following on from the excellent David Whitaker issue (**DWM** 200), I'd like to put forward some ideas for future Specials. You could do one on each of the seven Doctors and possibly a tribute issue for Peter Cushing. The *Archives* would be on the two films and perhaps you could unearth interviews with the writers, directors, guest stars and Doctor, and have a comic strip featuring Peter Cushing's Doctor and Roberta Tovey's Susan.

You could also do Specials on behind-the-scenes people that have had a major influence on the programme, such as Robert Holmes, Terrance Dicks, Verity Lambert and John Nathan-Turner, featuring interviews with the people plus *Archives* from their eras.

Andrew Campbell,
Bath,
Avon.

The Winter Special focusing on the works of Robert Holmes has already been published and was absolutely brilliant – hope you didn't miss it. There are indeed plans to do a Special on Peter Cushing's Doctor Who – how's that for service?

COMING IN ISSUE 224

Andrew Cartmel

The script editor for the Sylvester McCoy era speaks candidly about *Doctor Who* for the first time.

Michael Hayes

The second part of this interview, covering Michael's experiences on *City of Death*.

The Abominable Snowmen

A full archive and Episode One telesnaps.

Land of the Blind

by Warwick Scott Gray and Lee Sullivan

New comic strip featuring the Second Doctor, Jamie and Zoe

Part 1: A space-port teeming with alien life hides a deadly secret for the Doctor and his companions – The Vortexians.

on sale 16th March

Prelude INFINITE

If I can just –

He knew he was going to die.

The Phracton warrior was hunched into his floating, globe-shaped module, like a cowering crustacean. Through the numerous feeder tubes surrounding his body, pulse after pulse was pumping into him, telling him . . .

To end his life.

The warrior's organic part was just a blob of flesh, a twist of wet fibres and gnarled organs. Back on the home-world, this flesh had floundered with shameless joy among the semi-gaseous swamps, the young Phracton inflating himself with the pungent nutrients and casting his tendrils around for his playful primary-mate.

But it had come, as it always did for every young Phracton – the summons to the Centre to enlist as a warrior in the Swarm. And there, in the Hall of Becoming, needles had given the youngster implants of unwanted strength, and cybro-pads fused lobes of his brains into the jewelled connections of the Web. The heart of the Swarm, where the Commandant lurked, exuding strength and reassurance.

He had been briefed for his mission with other minds, other new initiates into the world of the Swarm. A mission to reclaim a colony rich in Porizium deposits, which had been disgracefully occupied by humans from the Terran Empire. It was to be a battle fought, as always, with honour – a Phracton who killed for pleasure or sport would forever be a disgrace to his Swarm-brothers.

Now, that was all immaterial. For Phracton 3X-877+, the world was about to end.

When his shuttle had impacted with the ground of this backwater asteroid called Gadrell Major, the major feeder to the Swarm had been damaged.

It was clear what he had to do. His organic impulses, unfettered now by the warrior mesh, would be a liability to the Swarm. He was obliged to destroy himself.

He forced his regulators into the danger sector – where they would melt the links, causing his organic matter to swell up like a hideous sponge and explode in the oxygen-rich atmosphere.

He would be found later. Not quite dead.

He would be found by one more evil and more deadly than any human or Phracton warrior.

By one with a power that spanned time and space.

If I can just reach out –

She hoped she was going to live.

The pretty young woman with gleaming, mercury-coloured hair trod carefully through the library Stacks, her read-out flickering in one hand. The Stacks were old, and smelled of paper, dirt, heat and unopened windows. She could almost taste the age of the library in the dust that settled on her tongue.

She took a handful of disks from one of the towering shelves and leafed through them without much apparent interest. For a moment she let them sit in her hand as if she were somehow absorbing the ancient knowledge by osmosis, but then she let them fall to the floor with a clatter.

She shook her head. There was no point.

Something tickled the back of her neck. She gasped, whirled round with finely-tuned reactions.

A stream of dark, greyish dust fell vertically in front of her. She extended a hand. It caressed her skin with a soft greasiness, and she recognised the sand from the surface.

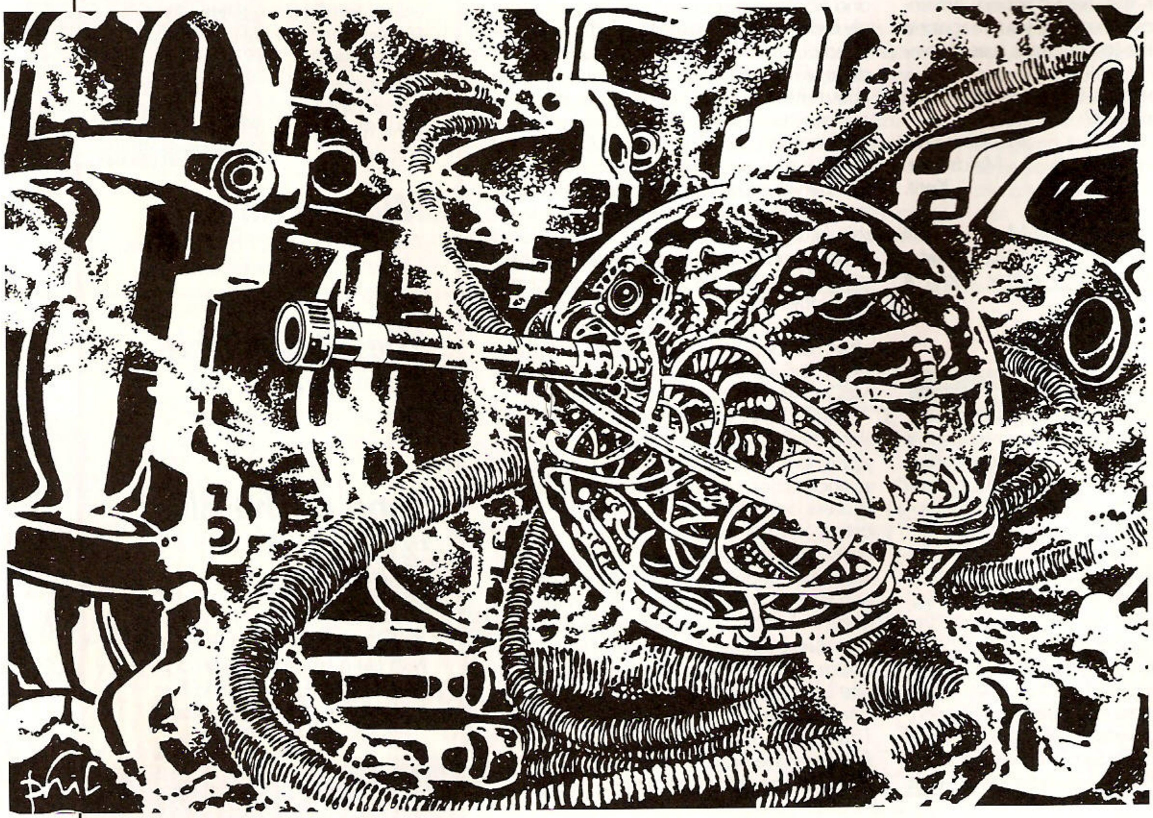
And now, as she listened carefully, she could hear sounds from high above . . .

A dull, repeated boom like stone being shattered. She felt herself shake with fear as she rubbed the slippery sand between her fingers.

So. It had started. There was, in that case, one vital thing to be done.

She activated her tracker again and soon found the relevant section of the Stacks. Here, electronic media sat beside ancient volumes on real paper, bound in cloth. She found what she was looking for – the collected works of a particular dead writer from Earth. Her hand ran along the gold embossing, until she touched Volume Sixteen. Officially, there were only fifteen volumes in the set, but she had a purpose for the extra one.

She reached it down, turned the spine



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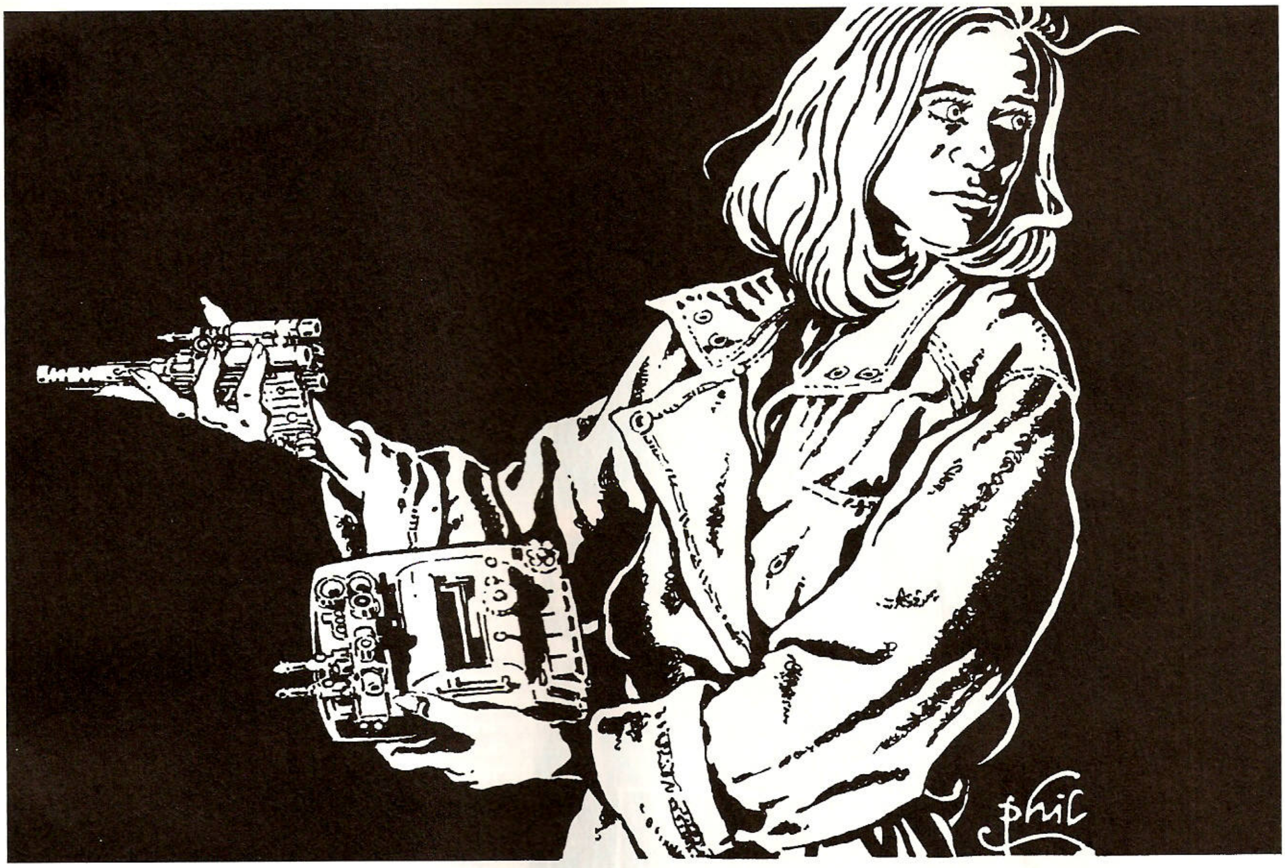


towards her and snapped the stiff leather open. In the padded box within the fake book there was a slim, silver pistol. The girl smiled, pocketed the gun, and headed back towards the ladder which would return her to the surface.

If I can just reach out and –

Through the storms of time, through impossible gateways, a battered blue police-box whirled.

Inside there lurked another dimension, a universe of silence. Within the smooth and functional console-room with its roundelled walls, nothing stirred. Orange light bathed it, a dim parody of its usual brightness.

The craft had occupants, but they were not easily located. One, a passenger, was exploring new areas of the craft, but she was about to stumble once more upon a familiar room full of outlandish clothes, containing something very unusual indeed.

The other was the pilot and owner. He had not been seen by the passenger for several days.

But there he was, like a hint of himself, like a ghost. He stood, silent and still, deep within the craft – in a stone-grey, water-blue chamber. It resembled a neo-Gothic sculpture of the main console room, and the owner stood at its centre, barely perceptible, his impish face bathed in blue light.

He was calm, recuperating. His hands were folded together and the jewel on his ring pulsed with light, illuminating the stonework like the cursor of some gigantic computer-program coursing through the timeless systems.

He was gathering his strength.

If I can just reach out and touch you.

Gone. Splintering into the light and shadow of time, fluttering away like some short-lived insect.

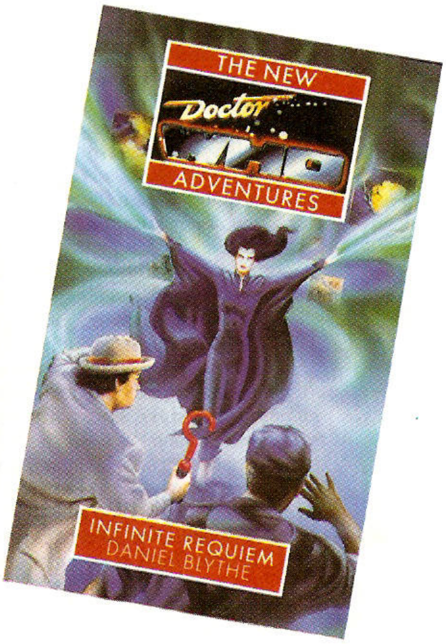
But I have the feeling we shall met again, soon.

Daniel Blythe

Doctor Who – The New Adventures:

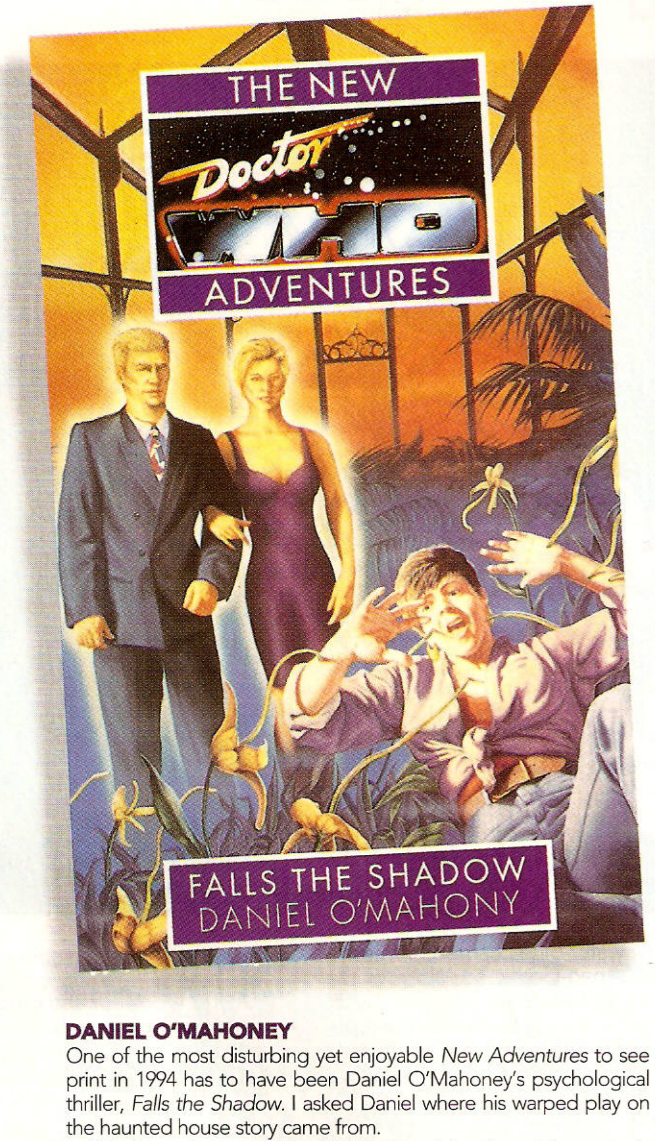
Infinite Requiem

Written by **Daniel Blythe**,
with a cover by
Barry Jones
Published by Virgin/
Doctor Who Books on
16th March 1995
at £4.99.



Writing (New) Who

In the final part of this series, Craig Hinton interviews more of the authors of Virgin's *The New* and *The Missing Adventures* series of novels, along with editor Rebecca Levene, who discusses up-coming fiction and non-fiction releases.



DANIEL O'MAHONEY

One of the most disturbing yet enjoyable *New Adventures* to see print in 1994 has to have been Daniel O'Mahoney's psychological thriller, *Falls the Shadow*. I asked Daniel where his warped play on the haunted house story came from.

"The honest answer is that I get all my ideas from other people and programmes! Most of what I write comes from other sources; they go through all sorts of weird contortions in my head, get half-digested, and then everything is thrown together. Then I read things and forget where I got them from: I was horrified when I read through the proofs of *Falls the Shadow* and saw the amount of stuff that had got through 'undigested'. A good example is the last line of the book: when I wrote it, I liked the atmospheric tone of the phrase 'a sky full of stars'. When I went through the proofs, I realised that this was the title of an episode of *Babylon 5*. Well almost; I'd misquoted it. It must have slipped into my mind and then slipped out again. As far as *Falls the Shadow* is concerned, I first thought of the idea towards the end of 1989 – and it's all down to *Ghost Light*. As news of that story filtered through the fan network, I picked up on the gossip and started putting together the impressions that the rumours made in my mind, and wrote a story around them. Of course, the rumours were a mixture of truths, half-truths and complete fabrications: *Ghost Light* turned out to be nothing like I'd imagined, and *Freakshow* – the name I'd given to the book at the time – was nothing like *Ghost Light*! The original storyline bears almost no resemblance to *Falls the Shadow*: in fact, in 1990 it stopped being a *Doctor Who* story. But I soon realised that, once you've had the Doctor in a book, it is very difficult to remove him unless you replace him with a very similar character, so it went back to including the Doctor. Then it went through some amazing plot developments before it became the synopsis that I submitted to Virgin."

The title is a quote from T S Eliot's *The Hollow Men*. Was this deliberate, given the similarity of the theme of the poem and the theme of the book?

"I knew that *Falls the Shadow* was a quote from Eliot, but this was another thing that had just slipped in. I took the line from a book of quotations, but knew nothing about the poem. When I came to do the second draft of the book, I decided to read the poem. I then discovered that there were other quotes present from the poem, as well as an awful lot of common imagery – all of it coincidental – and the name Winterdawn comes from *The Wasteland*. Although I must admit that I added more Eliot references during the second draft."

After its long evolution, did the final version of the book differ much from the proposal that Daniel submitted to Virgin?

"The first draft was faithful to the synopsis I submitted in July 1992, apart from a little superficial tinkering. Actually, I sent the complete manuscript to Virgin in an effort to persuade them to accept it. The major changes happened at their insistence: they sent me a letter saying that they would publish it if I made the changes they requested. These changes included cutting a hundred pages (although it's still the longest *New Adventure* so far) and removing a lot of the violence and gore – although you wouldn't believe it! But there are reasons why the book is so gruesome: I think part of it was to exorcise the demon of reading a very disturbing issue of DC's *Sandman* comic, especially the scenes in the book where Jane Page's eyes are about to be put out. I also beefed up Benny; I didn't know much about her when I started the first draft. They wanted me to completely rewrite the ending, and I'm happy about that. The second draft works better than the original, it ties up the loose ends, and the last two chapters are thematically better."

When I reviewed the book, I described Tanith and Gabriel as Sapphire and Steel turned bloodthirsty sadists. Were they based on the cult Seventies duo?

"Yes, they were – but I forgot about it! I put them in the original version in 1989, when nobody else remembered them. I never expected the sudden resurgence of interest in *Sapphire and Steel*, but it happened, and this made the connection all the more obvious. Gabriel and Tanith's characters moved away as I continued writing the book, so I was disappointed by the cover, because it suggested Sapphire and Steel although I'd changed their image. Then again, their arrival is very much like the series, with their unexpected appearance at the house."

Was Daniel happy with the eventual version of *Falls the Shadow*?

"The middle section is a bit stodgy, especially when Gabriel sits down and explains the plot to Ace. I'd make it less prosaic, so that it doesn't look like they're patronising her. And Sandra's character doesn't come across very well. She's a bit of an object, without much drive or motivation. What makes her tick was removed when I cut out the hundred pages, so I lost the explanation that she's 'quietly capable', and the one who does a lot behind the scenes to keep the 'family' together."

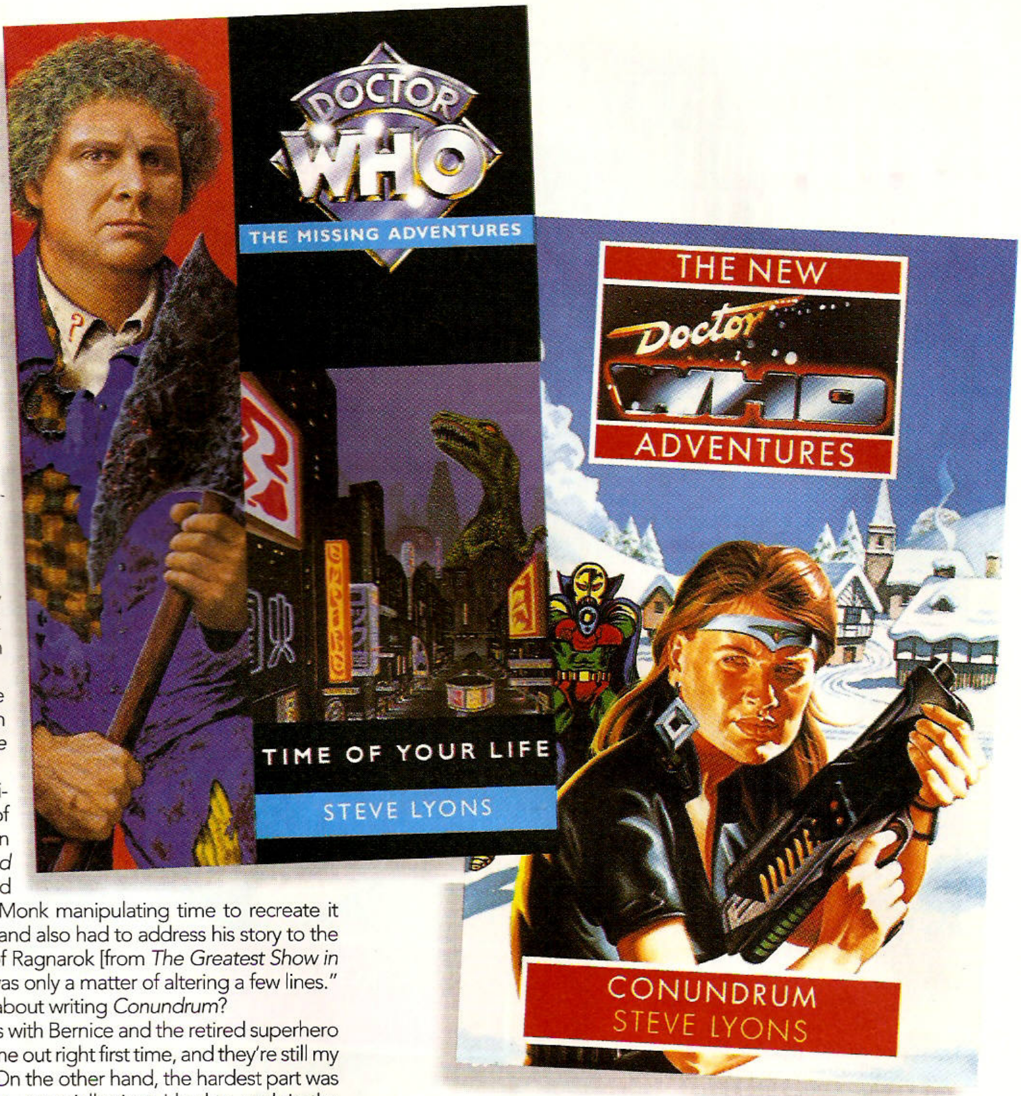
Does Daniel have anything else planned?

"I've got a proposal in at the moment, which is a Third Doctor story set during his exile, but without UNIT. It's as completely different from *Falls the Shadow* as it's possible to be; a space opera on a grand scale, with starships the size of planets. The Doctor visits an alien world in the TARDIS, but he hasn't been sent by the Time Lords. I'd also like to do another *New Adventure*, and I have the germ of an idea where the Doctor and companions are joined by the Marquis de Sade in a parallel universe where de Sade's characters have come to life. *Doctor Who* would be the perfect format to contrast the public concept of the character with the man he really was, in a very baroque eighteenth century romance."

STEVE LYONS

The first *New Adventure* to be published in 1994 was Steve Lyons' off-the-wall *Conundrum*, which featured such scenes as Ace being attacked by flying copies of the *New Adventures*. Where did he get the idea?

"Originally from watching *The Mind Robber*. I just started wondering what a sequel would have to be like. I knew that things would have to be different, so I created a new, younger Master [The Master



of the Land of Fiction] who would draw ideas from different sources. Fairy tales were out, and the *Famous Five* were definitely in. I also knew that the Doctor couldn't just arrive in the Land of Fiction and explore it, because that's what he did the last time. In *Conundrum,* he had to believe he was somewhere else and only find out the truth later. Everything else followed on from that."

Did Steve have to change his initial proposal to fit in with the *Alternative Universe Cycle*?

"No, not much. I'd originally said that the Land of Fiction just hadn't been destroyed in *The Mind Robber*, so that changed because I had to have the Monk manipulating time to recreate it instead. The Master of the Land also had to address his story to the Monk instead of the Gods of Ragnarok [from *The Greatest Show in the Galaxy*], but again that was only a matter of altering a few lines."

What did he find easiest about writing *Conundrum*?

"I loved writing the scenes with Bernice and the retired superhero character, Norman. They came out right first time, and they're still my favourite parts of the book. On the other hand, the hardest part was writing for the grown-up Ace, especially since I had to work in the subplot of all the characters falling out with one another. Peter Darvill-Evans' *Deceit* was published about three weeks before my deadline, so I didn't know whether I was doing Ace right or not until then. I did make a few mistakes – Peter made about half a dozen corrections to the manuscript altogether, and all but one of them were to do with Ace. My favourite correction he made was adding the line 'a phrase from her past occurred to her' to explain her using 'old Ace' terminology."

A glance at Virgin's list of books for 1995 shows two new offerings from Steve Lyons – a Sixth Doctor *Missing Adventure, Time of Your Life*, in March, and a *New Adventure, Head Games,* in October. What could Steve tell us about them?

"*Time of Your Life* is set just after the Sixth Doctor's last appearance in *The Trial of a Time Lord.* But, just to be awkward, it takes place before the adventure with the Vervoids. He's lost Peri but he hasn't met Mel yet, although he knows he will do so because he saw it at the trial. What I'm saying is, there's a lot more time between those stories than we've always assumed. There could be dozens of *Missing Adventures* before Mel turns up, and then a lot more before *The Trial of a Time Lord* [Parts Nine-Twleve]. The Doctor might even meet one or two other companions in the meantime."

And *Head Games*?

"I had the idea for *Head Games* before *Conundrum* came out, and I submitted it ages ago, even before *Time of Your Life.* It's a sequel to *Conundrum,* but it doesn't involve the Land of Fiction. It's basically an evil double story, but with the Doctor as the evil double. His 'good half' is Dr Who, the comic strip character which the Master of the Land of Fiction created in *Conundrum.* Dr Who doesn't see why the Doctor can't just crash into places, raise rebel armies and murder green monsters like he used to. He decides that the Seventh Doctor must be evil, so he kidnaps him and hijacks the TARDIS to go looking for his accomplices."

Finally, rumour has it that *Head Games* features a 'Dark Mel'? Is that true?

"Not a 'Dark Mel', but one who returns to the TARDIS and finds that the Doctor is nothing like she remembers. She hates the new version for pretty much the same reasons that Dr Who does. But unlike one of the Doctor's other companions, she doesn't actually change sides."

SIMON MESSINGHAM

August saw the publication of Simon Messingham's *New Adventure, Strange England.* What prompted Simon to write it?

"Well, originally, it wasn't a *Doctor Who* story at all. I was living in Leeds, and was a friend of comic artist Tim Bolland [*2000AD*]. I'm not a fan of comics, but we had a few chats and I came up with an idea for a strip about a Victorian cleric – a bit like Gilbert White – who went round England finding odd animals and plants. One of these was this insect, very delicate and fragile, yet it got into your mouth and used your vocal chords to attract prey and mates.

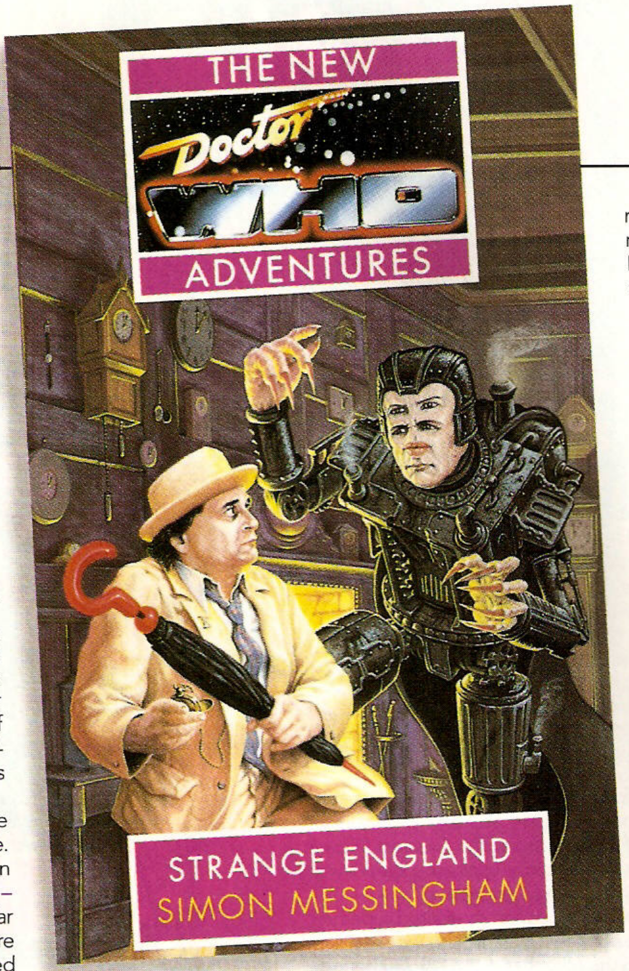
"Anyway, then I thought about going for a *New Adventure.* I knew that I wanted to do a number of things. Firstly, I wanted to have the Doctor in it a lot. There were only about six or seven *New Adventures* out at the time, and the only ones I'd liked were *Exodus* and *Nightshade.* I liked the former because it was like a Target novelisation, and *Nightshade* – well, because Mark Gatiss' take on literature and films was very much like mine and also because the Doctor was a major character in the story.

"Secondly, I wanted to do the ultimate *Doctor Who* novel. I wanted a story that would have the Doctor questioning why he does what he does. A story where the very act of arriving somewhere and expecting an adventure would be the cause of the adventure itself! Very pretentious and post-modern. But how would the Doctor learn from this?

"Slowly, I developed the idea. I'd been reading a lot of Robert Aickmann, so I took his stories, turned them to my own purposes, and put in Richard Aickland as an obvious pointer as to where I was coming from."

Did this original proposal change much?

"The main change was the ending. I wanted the ultimate anticlimax. Everything is going wrong, people are dying, what can the Doctor do? He realises that he is responsible for the decay, and the only thing he can do is go away and never come back, hoping that things will get better. Great ending! Now, there was no way that Virgin were going to let this through. Almost immediately, I was instructed to provide a 'proper' ending, so I came up with this old friend of the Doctor. I made her a Time Lady and a sculptor, to be as unlike other Gallifreyans as possible.



"I think that thematically, however, the novel remained unchanged. It's all about experience, really; the gaining of knowledge. If a person never experiences any bad things, are they any less a person than someone who has? I hear a lot of talk about 'character-building' and stuff, but really I'm undecided either way. I'm sure that Charlotte, Garvey and the others would have been just fine without the Doctor arriving. However, even they realise that they live in the real world, and have to deal with that. At the other extreme we have Rix, full of challenges and experiences. Too full, and it has turned his mind.

"In the middle are the Doctor, Bernice and Ace. Obviously the Doctor can never change – not really – but I wanted to see how far I could go. So these were all pretty much sustained throughout the book.

Given the changes, was Simon happy with the end result?

"I'm happy to the extent that a novel is out and it's readable – quite rare with the *New Adventures* – but I would definitely change the end: I hate it. Unfortunately, I had no knowledge of other *New Adventures* coming out at the time, so I didn't realise that my ending would be compared to the detestable cyberspace stuff that's everywhere these days. Nor was I aware of the prevalence of Victorian England in the other books!

"I would like to have explained less in the 'this is what's going on' bit; my hero is Robert Aickmann, who never explains what's happening. I would have given Charlotte and Aickland more to do as well. I know that I originally wanted a three-way split between the Doctor, Ace and Bernice – but mainly the Doctor, because he never seems to be in the *New Adventures*. But somewhere along the way, the minor characters got lost. I would change that.

"Overall, I would have liked less of the sci-fi stuff and more of the slow-burning 'strangeness' – but I suppose Virgin know what their fans want. Mainly, I would have liked my original ending, but even someone as selfish as me realised that this was never going to be an option!"

What was the easiest part of writing *Strange England*?

"The middle. I was really into it at this point. I had set up the characters, I had the Doctor I wanted, and I felt that I had pulled off the gag about the world not being real. I enjoyed beating Ace up and pulling her back to life again. I loved running around the house in the dark with the monsters, including the Quack. To me, this was *Doctor Who* – it was *Pyramids of Mars*, it was Plantagenet being pulled into the ground in *Frontios*, it was *The Robots of Death*, *The Ark in Space* and so on. I wanted scary, I wanted strangeness, I wanted running down corridors. And I liked writing about Doctor Rix and giving him great lines."

I asked Simon what the future held.

"I've written a story called *Samaritan* for the *Timegash* series of audio plays, hopefully to be recorded later this year. Mark Gatiss and I acted in the first two [*Sideshow* and *East End*] which should be coming out soon. My script is a comedy adventure and I hope it goes down well.

"Apart from that, if I can just keep acting and writing without starving, I'll be a happy man. As for another *New Adventure* . . . Probably not, although I've got a bid in at the moment for a *Missing Adventure*, and I'm just waiting for Virgin to contact me."

And ultimately?

"One day, I'd like to write a 'real' novel, probably about being poor, living in London, and trying to put a show on!"

REBECCA LEVENE

The final person I interviewed has had the task of overseeing the Virgin range throughout 1994 – Rebecca Levene, fiction editor at Virgin and the person responsible for selecting which submissions finally see print. Was she a fan of *Doctor Who*?

"Yes, I think it's fair to say that I'm a fan; I always collected the Target novelisations, for example. But I was never involved in fandom – it never really appealed to me."

Was she happy with the way that 1994 had treated the Virgin line?

"Extremely happy! Sales of the *New Adventures* have been steady, and the launch of the *Missing Adventures* went extremely well – we went from bi-monthly to monthly publication almost immediately. I'm pleased to say that they're selling as well as the *New Adventures* in the UK, and we haven't even started exploiting the American market yet. As far as the writers of the books are concerned, 1994 saw the return of some old favourites and introduced some new rising stars. In fact, the only thing that didn't come off this year was a proposed 'Master mini-series', intended to reintroduce the character. We had hoped to have a trilogy of novels featuring the Master, but all the ideas we discussed didn't really work out. I suppose this was because it was too forced, and the best ideas are organic, they grow. Still, the Master's reintroduction in David A McIntee's *First Frontier* went very well."

So what lies in store in 1995 for *Doctor Who* prose?

"There are a lot of changes in store for the *New Adventures*. Ace finally leaves the TARDIS in Kate Orman's *Set Piece* – that comes out in February. After Ace leaves, there will be a couple of stories where it's just the Doctor and Benny travelling together, including David A McIntee's third book, *Sanctuary* [April], which is the first purely historical *Doctor Who* story since *Black Orchid* in 1982. And then the new companions – thirtieth century Adjudicators Christopher Cwej and Roslyn Forrester – join the TARDIS crew in June, in Andy Lane's *Original Sin*. We're also going to see a few books which are of a type not seen before. In Paul Cornell's *Human Nature* [May], the Doctor is actually a human being, while Dave Stone's *Sky Pirates* [July] is all-out humour along the lines of Donald Cotton's novelisation of *The Romans*."

And Virgin's extensive non-fiction line?

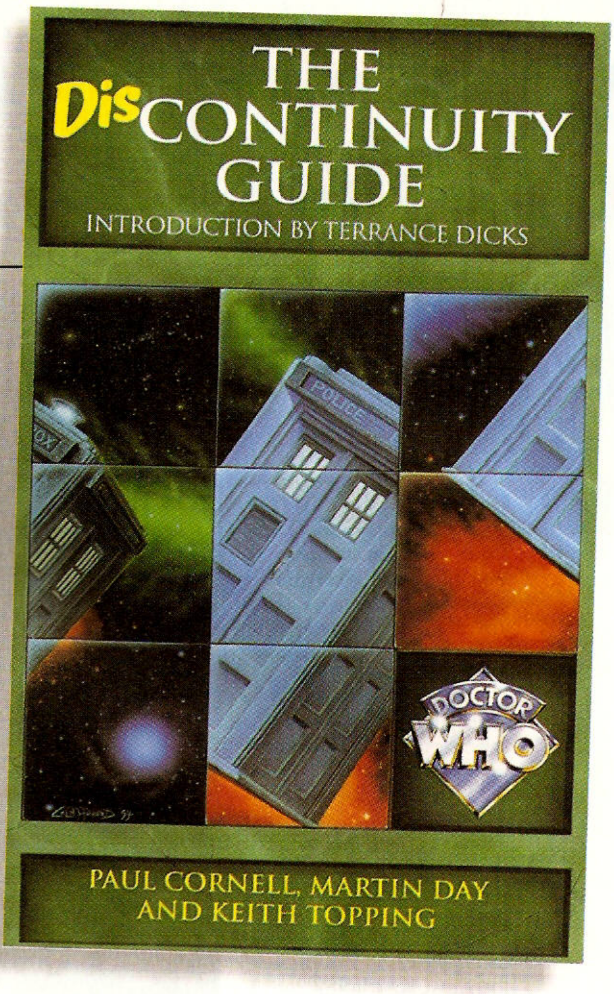
"After the *Discontinuity Guide* in May, in which Paul Cornell, Martin Day and Keith Topping look at the mistakes, fluffs and continuity in the series, we'll be publishing the paperback version of *The Seventies*, as well as re-issuing three of the Peter Haining books from the Eighties. The big event in the summer is David Howe and Mark Stammers' *Companions* book, which is an authoritative but entertaining look at all the people who have accompanied the Doctor in the TARDIS, with extensive use of photographs and interviews. Later in the year we'll be releasing *Ace!*, by Sophie Aldred and Mike Tucker [who managed the visual effects on the series], in which the authors give their personal recollections of the stories they worked on. *Ace!* includes a number of never-before-published photographs, as well as pictures from a specially staged photo-shoot featuring Sophie as both the television version of Ace and in her *New Adventures* get-up. Following that, *The Art of Andrew Skilleter* is a wonderful collection of reproductions of virtually every piece of *Doctor Who* artwork he's ever painted, while *The Fifth Doctor* is the latest addition to the increasingly popular series of handbooks from the Howe-Stammers-Walker stable."

When Peter Darvill-Evans was editor, he wrote the *New Adventure, Deceit.* Does Rebecca harbour a desire to write a *Doctor Who* book?

"No. Peter was already a published author when he wrote *Deceit*, and that book was written for a number of reasons: he was testing his own guidelines, and he was showing writers how he wanted the *New Adventures* to be written. I'm an editor, not a writer; it's a different kind of skill. And besides, I don't think I'd like to be editing *Doctor Who* books during the day, and writing one during the evening . . . I think that would be a bit much. Actually, I'd much rather write a comic book. Comic strips pare a story down to its structure and dialogue, and that's really what an editor does. But no, you won't be seeing Rebecca Levene's *New* or *Missing Adventure* in the near future. Although I would like to see some more women writing *Doctor Who* books!"

Finally, does Rebecca think that the hopefully imminent return of the series thanks to the Amblin deal posed any sort of a threat to the *New* or *Missing Adventures*?

"Not at all. It's very difficult to speculate without really knowing what's going on with Amblin – everything is rumour, and the people that really know aren't saying anything – but our licence to produce books based on the original series is secure. And I think that Amblin would be mad to go to any other publishing house for the new series, given our track record of producing *Doctor Who* books." ●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Tomorrow's Times

From *The Sensorites* to *Battlefield,* excursions into humanity's future in *Doctor Who* have been extremely diverse, both in stylistic approach and subject matter. Philip MacDonald looks at the way the series has viewed the shape of things to come . . .

Paul Verhoeven, director of such state-of-the-art futuristic thrillers as *RoboCop* and *Total Recall*, maintained in a recent interview that he has never made a film about the future – his work is concerned with the condition of mankind and society in the present day. The sentiment is hardly new; HG Wells, who saw the novelist's role as that of a socio-political missionary, spoke in exactly the same way of the scientific fantasies which made up only a fraction of his prolific output. Indeed, science-fiction of any enduring merit and interest invariably has far more to say about the present than the future. *Doctor Who* is no exception.

Right: *The Sensorites* shows a future where technology is both a blessing and a curse. Photo © BBC

If futuristic *Doctor Who* is a commentary on the present, then what, apart from some silver boiler-suits and the odd spaceship or two, actually constitutes a representation of the future? Most of the UNIT stories could, with a little goodwill on the part of the viewer, be set at the time in which they were screened. A few of them introduce plot details which insist on the story taking place in the near future, such as the manned Mars and Jupiter rockets in *The Ambassadors of Death* and *The Android Invasion*, or the lurid comic-strip technology of the Timescoop and the Disintegrator Gun. WOTAN was pure (if well-informed) fantasy at the time of *The War Machines*, but central computer networks sending impulses down telephone lines are as mundane today as Kit Pedler's manual typewriter was to him in 1966. Crucially, however, the political intent of WOTAN or the SRS in *Robot* could belong to any age – witness the very similar Brotherhood of Logicians in *The Tomb of the Cybermen*.

The series' first steps into the future were slow and faltering. Amid the historical romances and exotic planets of the show's first season, only *The Sensorites* dips into mankind's future, and even here the emphasis is overwhelmingly on the alien wonders of the Sense-Sphere. Perhaps it is just as well, for Captain Maitland's crew paint a naive, dated picture of the Fifties' space-age dream, only a few steps in advance of *Buck Rogers* and *Dan Dare*.

Similarly, the Doctor's first visit to the future of the Earth itself is charmingly but hopelessly ingenuous. The Dalek-occupied London of 2164 is indistinguishable from the human-occupied London of 1964 (except that, in a formidable show of strength, the alien invaders have silenced Big Ben and blown up one of the chimneys of Battersea Power Station). Today's Londoners already live in a more futuristic city than this. Of course, *The Dalek Invasion of Earth* really owes its presentation not to futuristic science-fiction but to contemporary Earth-invasion films such as *The War of the Worlds* and *Invaders from Mars* – with a dash of the World War II resistance thriller stirred in – and as such its setting of exactly two hundred years hence is revealingly arbitrary. This convenient method of dating the future is not uncommon in *Doctor Who* – *The Tenth Planet*, made in 1966, is set twenty years later in 1986, for example, while the Exarius colonists in *Colony in Space*, screened in 1971, left Earth in 2471. 1984's *Warriors of the Deep* is set exactly 100 years later in 2084, when "there are still two power-blocs, fingers poised to annihilate each other". The danger of indulging in such transparent representation – one can hardly dignify it with the term "allegory" – is that history will all too soon catch up. 1986 is long gone but Z-Bombs and manned flights to Mars are still far from a reality. Only a decade has passed since *Warriors of the Deep* was transmitted but, notwithstanding the story's reluctance to name its superpowers as America and the USSR, the global situation it presumes to portray has already been all but dismantled.

Dozens of *Doctor Who* stories borrow visual signatures from the landmarks of futurist cinema. *The Sun Makers* is clearly influenced by Fritz Lang's *Metropolis*, while there is more than a hint of the first two *Planet of the Apes* films about *Day of the Daleks* and *The Trial of a Time Lord* [Parts One-Four], and even the slit-scan opening title sequence of the mid-Seventies owes a debt to *2001: A Space Odyssey*. As much for financial reasons as for discursive ones, however, the futures of *Doctor Who* are seldom portrayed as the spectacular dystopias of *Metropolis*, *Things to Come* or *Blade Runner*. The programme is on safer ground when it looks further ahead than this, into a distant future when greater dramatic liberties can be taken and more fantastical human societies imagined. The medieval regression of human colonists in *The Face of Evil* and *State of Decay* is paradoxically more plausible than the 1960s-style London of *The Dalek Invasion of Earth*. Even in *Planet of the Spiders*, where the same theme of degeneration is attempted with less finesse, the viewer is able to accept the peasants of Metebelis III and feel the pathos of their predicament (though this is perhaps what Exarius will be like a century or two after the Doctor's visit). *The Trial of a Time Lord* [Parts One-Four] builds towards the revelation that the ravaged medieval world of Ravalox is in fact an abandoned Earth of the distant future (and were it not for the fact that the planet has also been moved through space, the landscape and dialogue references to the London Underground would tie in perfectly with *The Sontaran Experiment*). The subterranean Ravalox society is constructed from irrelevant fragments of human culture which have randomly survived the "fireball" – a pair of portentous nineteenth cen-

tury novels and an HM Stationery Office booklet – the combined subject matter of which has led to the survivors revering water. The effect of all this is essentially comical, but it is pathetic too and underlines the writer's methodical thought in creating a bizarre future out of a carefully selected set of supposedly random choices.

COSMOPOLITAN COSMOS

If *Doctor Who* lacks the budgetary requirements to attempt the warts-and-all futurism of *Alien* or *Blade Runner*, then the ingenious ways in which it avoids having to do so are a part of its charm. The wagon-train spacemen and prospectors of *The Space Pirates* are a fine example, as is the made-to-order Agatha Christie space liner Hyperion III in *The Trial of a Time Lord* [Parts Nine-Fourteen], bursting at the seams with suspects, plot devices and red herrings, and lacking a single shred of genuine believability – which, in this context, does not matter in the least. There have, however, been several occasions on which the writers and designers have required the viewer to accept an unironically hard-edged future at face value. The grim troopers, chunky hardware and cavernous spaceship of *Earthshock* cling onto their credibility by the skin of their teeth, succeeding by the sheer conviction of the production. The glimpses of a militaristic future in *The Twin Dilemma* are equally humourless but demonstrate how an imbalance of tone can undermine the story's reality. There is no culture, no society, not even a city to believe in, and without the benefit of the breakneck pacing in *Earthshock* the vacuousness of Fabian's police headquarters is all too apparent. This is unfortunate, since *The Twin Dilemma* offers one of only a tiny handful of glimpses at domestic life on a future Earth. But like *Frontier in Space*, the Earth it offers is no more than a series of disconnected chambers and corridors, neither particularly human nor particularly global in imagination. Only *The Moonbase* and *The Enemy of the World*, with its cosmopolitan characters and globe-trotting storyline, seem to come close to suggesting an international community which even *The Seeds of Death*, despite a saturation of references to other countries, struggles to uphold with any real conviction.

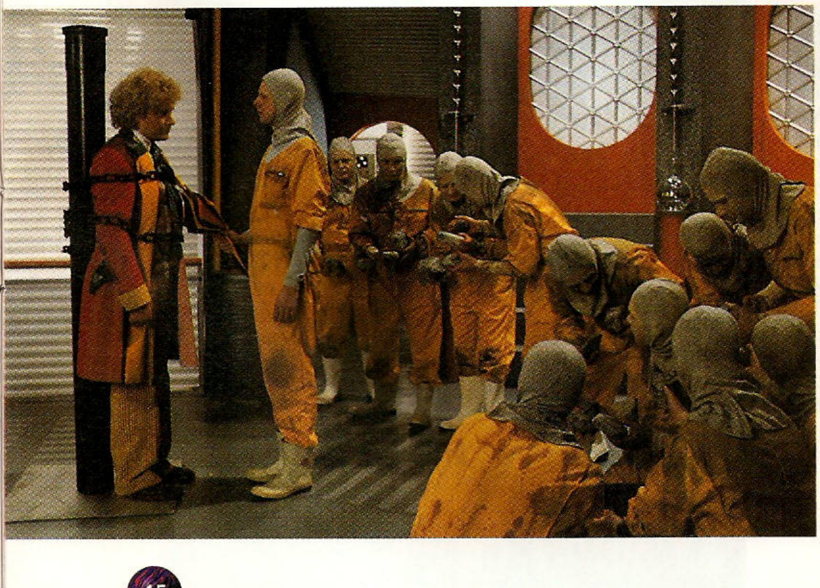
In its futuristic settings as in many other areas, *Doctor Who* underwent a period of rapid development during the mid-Sixties. *The Sensorites*' wide-eyed vision of rocket ships and *Flash Gordon* planets lingers in stories such as *The Rescue*, *The Daleks' Master Plan* and *The Power of the Daleks*, only to be routed by the onset of the Troughton era, which opts largely for an aggressively technological future in which gruff, dedicated scientists confined to remote research stations dress in drab fatigues, work themselves to exhaustion for the greater pleasure of the rest of the population, and answer to a central controller – at least six stories follow this pattern to the letter. Curiously, this utilitarian idyll (which, despite its apparent optimism, is frequently the basis for a lumbering threat of mechanical armageddon eventually overcome by human ingenuity, particularly in *The Moonbase* and *The Ice Warriors*) is later recreated almost identically in *The Sun Makers*, where it is instead represented as an outrage of dehumanising exploitation. It is a mark of how *Doctor Who* matured between the mid-Sixties and the mid-Seventies that the alien threat to humanity's future in *The Sun Makers* is portrayed as corrupting from within the social system – potentially more dramatic than an externalised attack by Cybermen or Ice Warriors, and one that is more open to interpretation. The Fourth Doctor frequently advocates revolution rather than repulsion, and he fights to overturn the inner corruption of mankind's future in stories as diverse as *The Face of Evil*, *The Sun Makers* and *State of Decay*, rousing the dissipated, lethargic rebels out of generations of inaction and procrastination. Even *The Invisible Enemy*, ostensibly an enjoyably unpretentious runaround of a story, briefly offers the idea that the threat of the alien virus to the Doctor's body is symbolic of mankind's own inexorable spread through space.

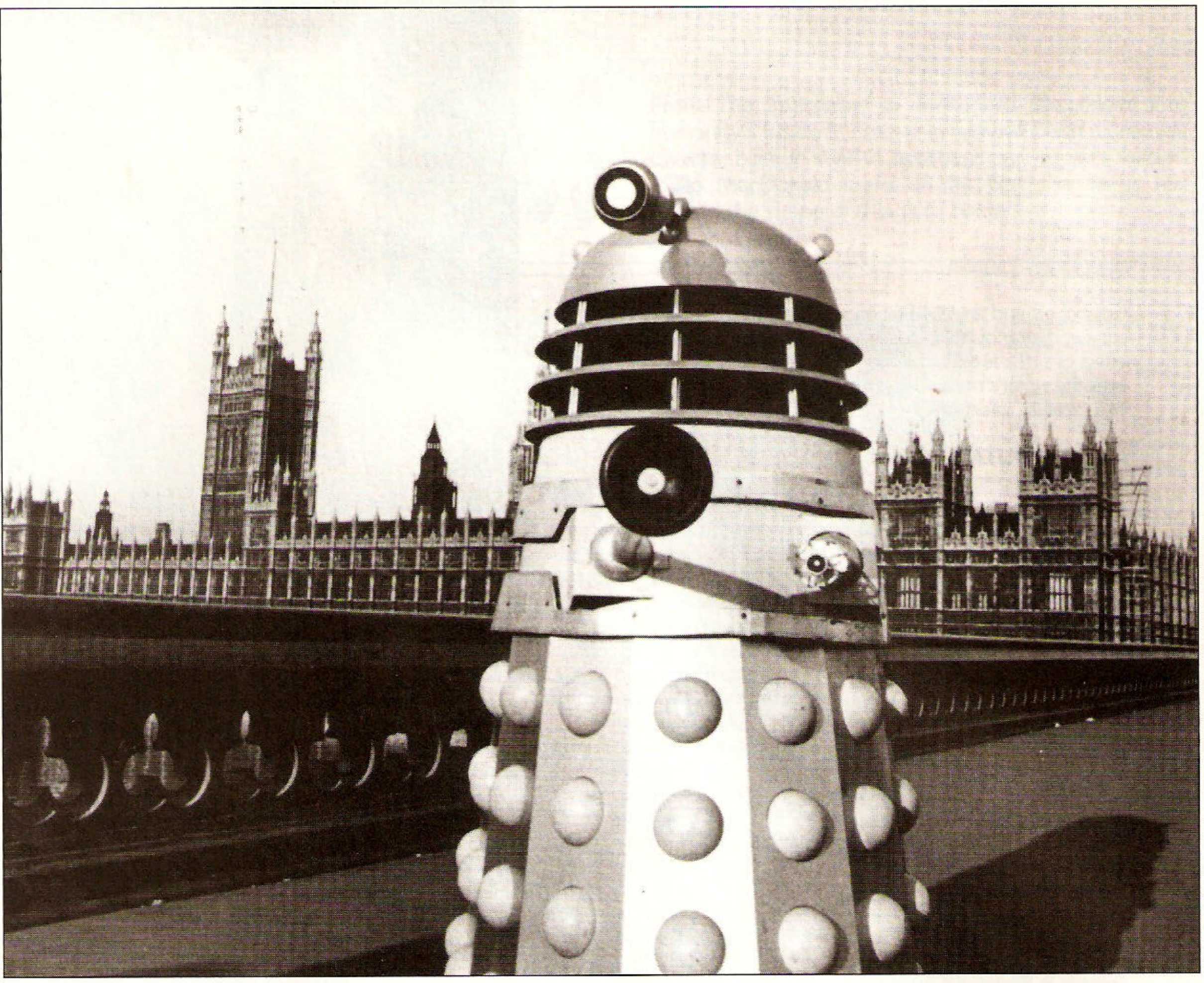
The Invisible Enemy is also an efficient representative of the portrayal of the routine of space travel in Seventies *Doctor Who*. Like *Frontier in Space* and *Nightmare of Eden*, its handsomely shot opening sequence successfully sketches in the sense of the mundane in its portrayal of tedious milk-runs to and from Earth and its dominions. Even amid the crisis of space plague, Nerva Beacon observes a day-to-day routine in *Revenge of the Cybermen*. These stories, most of them pre-dating the *Star Wars* design revolution of grotty functionalism, mark a significant shift away from the Sixties stories' wide-eyed excitement about a shining future of fabulous technology and limitless opportunity. It is not really until the two Steve Gallagher stories of the early Eighties, however, that *Doctor Who* attempts to portray a truly down-at-heel future of greasy engine rooms, unreliable technology and significant human error. A simple touch such as "Kilroy Was Here" scrawled on the bulkhead wall of Rorvik's privateer ship in *Warriors' Gate* suggests an entirely different kind of future from the serious-minded but faintly ridiculous attempt in *The Invisible Enemy* to render a phonetic alphabet of some three

Above right: Captain Scott (James Warwick) takes the lead in *Earthshock*.

Below left: The development of the society on Ravolox in *The Trial of a Time Lord* [Parts One-Four] was influenced by a bizarre collection of books. Photos © BBC Video

Below right: *Colony in Space* depicts future Earth pioneers facing hardship and corporate brutality. Photo © BBC





Right: Little had changed in London of the late twenty-second century, the time of *The Dalek Invasion of Earth.* Photo © BBC Video

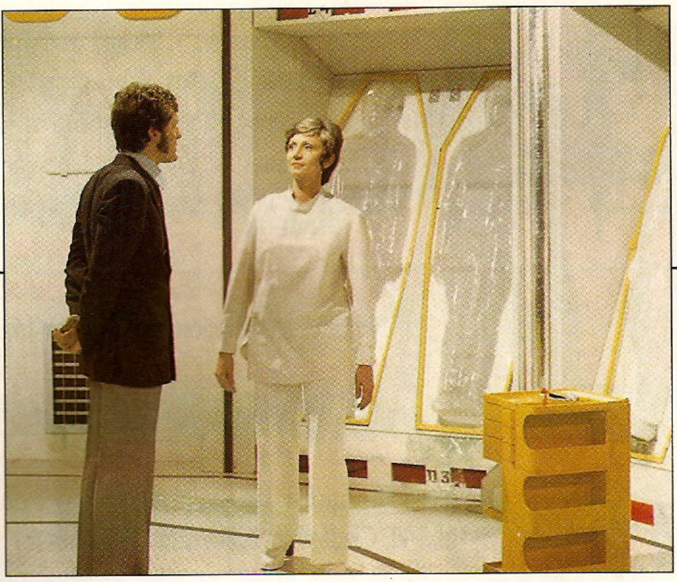
Below right: The Third Doctor and Jo find Earth locked into a cold war with the Draconians in *Frontier in Space.* Photo © BBC

thousand years hence (signs read "Emurjensee Eggsit" and "Isolayshun Ward"). *Terminus* carries grim intimations of corrupted, uncaring private enterprise in a universe where medicine is as mercenary as warfare. The disrepair and apathy aboard the prison station in *Resurrection of the Daleks* is a further step towards the sheer cynicism of *Revelation of the Daleks* which presents an interplanetary society characterised by treachery and hatred underpinned by poverty, starvation, alcoholism and drug abuse, where individuals cling pathetically to inadequate notions of personal honour in an attempt to preserve their lost dignity. Despite generating some memorable characters, Eric Saward's brand of macho, cynical futurism (also injected into stories such as *Earthshock, Attack of the Cybermen* and *Vengeance on Varos*) is often unhelpfully self-serving, generating a series of supposedly "adult" scenarios but lacking the lightness of touch which makes, for example, *Warriors' Gate* such a fascinating glimpse of a genuinely dead-end humanity.

EVOLUTION OF AN EMPIRE

Doctor Who's heavily allegorical vision of an Earth Empire achieves subtler results in its best moments. The Doctor and Jo visit the Empire in three different periods of its existence and watch it expanding and exploiting the economic resources of space, establishing colonies and dominions, and ultimately collapsing beneath its own corruption while its colonies declare themselves republics. *Colony in Space* sketches in details of the Empire in its infancy, full of idealism but ripe for exploitation. *Frontier in Space* portrays it at the height of its power but already in the grip of totalitarianism posing as democracy, as political dissidents are sent to the moon and riot police disperse public gatherings. *The Mutants*, meanwhile, depicts the last days of the Empire as the colonial oppressors beat a retreat from one of its last outposts. Underpinning all three stories is the notion of the Earth itself as an overpopulated ruin, paralysed by the industrial filth and environmental catastrophe which the Third Doctor continually foretells in the contemporary UNIT stories. Simultaneously, the Pertwee era offers us a relatively optimistic contrast in the shape of the Galactic Federation, a post-imperial union of planets embarking on economic, industrial and political cooperation in a timely imitation of the Common Market which in many ways remains topical today. But all these stories, despite the preponderance of good ideas and the tackling of big issues (capitalism, freedom, the cold war, racism and so on), tend to represent the human race of the future as preoccupied by a perfectly ordinary collection of twentieth century concerns. The same is essentially true of the Third Doctor's only other encounters with mankind's future – the guerrillas in *Day of the Daleks* and the Medical Space Corps in *Death to the Daleks* are people in crisis, but they are just people. But of course, as Steven articulates in *The Ark*, it is only human achievement and not human nature that changes over the centuries – and in any case the Empire and Federation stories are not really about the future at all.

The end-of-the-world scenario in *The Ark* is suitably biblical in its articulation of various eternal truths, but it is an undemanding, firmly symbolic exploration of humanity rather than a realistic vision of society (basic credibility is strained when the Doctor travels seven hundred years into the colonists' future and finds their descendants wearing exactly the same clothes). By contrast, a challenging



Right: The sterile, organised world of *The Ark in Space* found it difficult to cope with the unexpected. Photo © BBC Video

episode in mankind's future is provided by *The Ark in Space*, in which human society is constructed on a foundation of pure functionalism; emotion and philosophy are suppressed in favour of pure knowledge and logic. The result is not unlike the Fourth Doctor's description of computers in *Robot* — sophisticated but idiotic. "Human society is highly compartmentalised," explains the Doctor, which allows for a faultlessly efficient system until an unexpected contingency arises – such as a giant wasp laying its eggs in one of the technicians – at which point the operational ability of the social structure instantly collapses, unable to compensate. Thankfully the Doctor is on hand to re-educate Vira in the importance of meaningful human interaction as he battles with the Wirrn in the Ark's appropriately-named "infrastructure", and it is his appeal to Noah's suppressed humanity which ultimately saves the day (a feature of many stories is the Doctor's reawakening of a sense of decency and duty in those empowered to change things for the better at their own cost – he has similar encounters with the Dalek Controller, the Governor of Varos and Professor Sorenson).

Below: The Seventh Doctor and Mel encounter the Red Kangs - one of the tribes populating *Paradise Towers*. Photo © BBC

By comparison with the helpless passivity of society in *The Ark in Space, Frontios* portrays the post-apocalypse human race as a dangerously unstable rabble, prone to anarchic collapse the moment political authority is perceived to crumble. The conspiracies of silence and controlling of public information render *Frontios* a challenging and paranoid story even before the TARDIS is blown apart, and amid the wave of George Orwell publicity during early 1984 the story was a topical enough study of a society held in place by the "Big Brother" presence of Captain Revere, eaten by the earth but still glowering down upon the colonists from ubiquitous posters. *Frontios* is a scintillating and complex portrayal of the building blocks of human society, alarmingly pessimistic by the standards of *Doctor Who* but ultimately trusting in courage and perseverance of spirit among even a brutalised humanity.

FINAL SOLUTIONS

There is a more sinister aspect to these post-apocalypse stories, however. The Frontios colony teeters on the brink of totalitarianism. Notwithstanding the fact that the High Minister is a woman (no great achievement nowadays, even if it seemed fantastic in 1975), there is a disturbingly fascist atmosphere aboard Nerva which, with its talk of genetic purity, "regressives" and "zero survival predicts", is not unlike the same season's vision of Skaro in *Genesis of the Daleks*. In this light, the fact that all the sleepers seen are of Caucasian stock is more that a little discomfiting, though what we are to make of the South African accents of the "regressive" Galsec colonists in *The Sontaran Experiment* is a matter for debate.

A few stories are mature enough to project humanity's far future as a multi-cultural colonial society; the Morestran Empire in *Planet of Evil* and the Kaldor people in *The Robots of Death* are given a broad, eclectic mixture of ethnic names and the characters are cast accordingly. On the other hand, the casting of black actor Rick James as one of the Earth Overlords in *The Mutants* seems to confuse the discourse of what is clearly a very schematic attack on white colonialism and South African apartheid. Elsewhere, *The Tenth Planet* ushers in a number of Troughton stories which feature scientific establishments of Earth's not-too-distant future staffed by wide cross-sections of race, gender and nationality, suggesting an international federalism denied by the cold war posture of *Warriors of the Deep*.

Sadly, then, it must be seen as a failing of the series' supposed liberalism that there are no black or other ethnic groups represented on either space Ark, and none to be seen among the colonists of Galsec, Frontios, Exarius or Pluto. If the Doctor's justly legendary *"homo sapiens"* speech in *The Ark in Space* is to carry any authority at all, then this is a sorry oversight. The success of the ethnic mix in *Planet of Evil* (and, more importantly, its lack of tokenism) only a year later suggests that the situation could have been rectified with a little thought.

The differing visions of humanity's future in *Doctor Who* remain stubbornly inconsistent in terms both of visual style and of the technology on display, and attempts to reconcile all the stories in a continuous, linear "history" are never wholly satisfactory. But why should they be? *Doctor Who* is not science-fiction in the informed, plausible idiom of Isaac Asimov and Arthur C Clarke. Like all fantasy, *Doctor Who* has an appeal to realism and continuity (two factors which its fans have often cherished at the expense of their enjoyment of individual stories) that is resolutely less important than its immediate appeal as drama. In other words, the outlandishly grotesque settings of *The Macra Terror* and *The Happiness Patrol* are not created to be thoroughly plausible accounts of what Earth colonies might be like in the far future, but simply as environments acutely appropriate to the characters and ideas with which the writer wants to experiment. Like Varos, Pluto, Delta Magna and Androzani Major, Terra Alpha in *The Happiness Patrol* is a colony in which the satirist's mirror exposes a magnified view of aspects of contemporary society – all these stories, to a greater or lesser degree, consider media manipulation and capitalist corruption, whether in the portrayal of rapacious industrialists (Morgus, the Collector and Sil) or of politicians (the Governor and Helen A, whose Thatcherite inspiration is hardly covert). Similarly, the dangerous absurdity with which *Paradise Towers* veers between sinister post-apocalypse drama and farcical campness is the result of the writer establishing his future-Earth scenario and translating the logical results of that scenario into dialogue. The fact that it works at all is testimony to the fact that within the framework of *Doctor Who* nearly anything goes. Again, and in their own way no less outrageously, the storm-lashed citadels of Ribos, Karn and Peladon allow humans of the future to visit ersatz nineteenth century gothic planets where the storytelling unsurprisingly takes its cue not from Asimov or Clarke but from Conan Doyle and Mary Shelley. Provided that the ensuing drama is handled with vigour and conviction, the internal and dramatic logic of the setting replaces tedious realism and is often far more satisfactory. •

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The Fanzine Trap

Operated by John Ainsworth

Judging from the letters that I receive from hordes of fanzine editors, *The Fanzine Trap* continues to attract many new readers to the realm of amateur publishing. A couple of non *Doctor Who* fanzines have been caught in the trap this month but some readers may find them to be of related interest. As always, if you would like to have your own fanzine mentioned please send a sample copy to The Fanzine Trap, Doctor Who Magazine, 13/15 Arundel Street, London, WC2R 3DX. Please also enclose a brief covering letter outlining the editorial stance of the fanzine, its cost, where to order from and who to make cheques payable to. fanzines from Australia, New Zealand and the US (or indeed anywhere) are very welcome, but please state whether British sterling is acceptable as payment. *The Fanzine Trap* has succeeded in bringing small circulation fanzines to the attention of a potentially much larger readership. If you edit a fanzine why not give it a go – top readers recommend it!

PAISLEY PATTERN #55 & #56 (A5. 24 pages. £1.25 each or £4.50 for a four-issue subscription. Cheques made payable to ALAN MORTON from Alan Morton, 86 Busby Road, Carmunnock, Glasgow, G76 9BJ)

PAISLEY PATTERN
welcome to our Second childhood
56

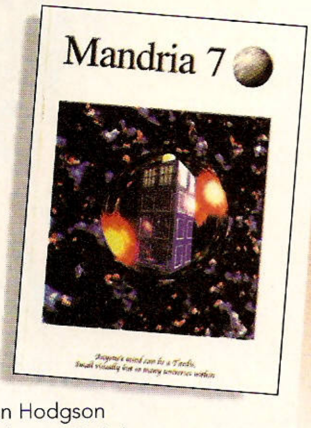
The ever urbane fanzine of the Strathclyde *Doctor Who* Society continues to be churned out. It may be fairly slim but the content is undeniably good. Issue 55 is a special 'Sex in *Doctor Who*' edition but isn't quite as silly as it sounds. Number 56 enjoys a 'Second Childhood' and takes a look at some fans' earliest endeavours into *Doctor Who* publishing. It even has its own *Fanzine Trap*, bless them.

THE TOILET OF RASSILON #1 (A4. 20 pages. £1.50. Cheques made payable to ROBERT JOHN PRESTON. From Robert John, 19 Beeches Walk, Carshalton Beeches, Surrey, SM5 4JS)
Please send off for this new fanzine if only for the title. Actually, much of it is quite serious such as the in-depth coverage of the making of Bill Baggs' video *The Zero Imperative*, including an interview with writer/actor Mark Gatiss. Quite a nostalgic fanzine in that for the most part it has been thrown together using a good old fashioned typewriter and glue. None of your new-fangled word processing here. A good effort.

CATHODE RAY TUBE #1 (A5. 28 pages. £1.00. Cheques made payable to RICHARD AULT. From Richard Ault, 'Bradgate' 89 Southbourne Coast Road, Southbourne, Bournemouth, Dorset, BH6 4DX)
This quite unique fanzine sports a full colour cover depicting a variety of superhero action figures. Contents include a detailed look at the latest *X-Men* action figures, an appraisal of several episodes of *He-Man and the Masters of the Universe* and a look at the directorial outings of George Spenton-Foster on *Doctor Who* and *Blake's 7*. Odd but well written and with bags of enthusiasm.

THE TIME MEDDLER #1 (A4. 22 single-sided pages. £2.00. Cheques made payable to LEIGH NEVILLE. From Leigh Neville, TTM, 15 Austin Avenue, Bridgend, Mid Glamorgan, South Wales, CF31 1ND)
This first issue of the Who Bridgend fanzine is a Fourth Doctor Special and includes reviews of *Logopolis*, *Revenge of the Cybermen*, *State of Decay* and also features some short fiction. The approach is quite simplistic but honest and the illustrations naive but whimsical. A none too taxing read ideal for the younger reader.

MANDRIA #7 (A5. 66 pages. £2.50. Cheques made payable to DAVID BLENKINSOPP. From David Blekinsopp, 152 Victoria Road, Scarborough, North Yorkshire, YO11 1SX.)
Text heavy but excellently produced fiction zine with colour card cover. The writing is top-notch, covering many different aspects of *Doctor Who*. This issue also includes an interview with Brian Hodgson of the BBC Radiophonic Workshop.



CADMIUM RELEASE #3 (A4. 20 pages. $24 Australian for a six-issue subscription. International money orders made payable to JASON FISHER. From Jason Fisher and Joe Fisher, PO Box 5074, East Lismore, New South Wales, 2480, Australia)
A predominantly *Red Dwarf*-based fanzine, though other British SF and comedy are also covered, including *Doctor Who*. This Issue features an interview with *The New Adventures* author Kate Orman. A little slight but neatly and competently produced.

THE ELEMENTAL WAR - OR - THE RETURN OF SAPPHIRE & STEEL (A4. 35 pages. £2.50. Cheques payable to PAUL REES. From Paul Rees, 7 Newton Way, Malpas, Newport, Gwent, NP9 6FY)
A competently written sequel to the final television adventure of *Sapphire and Steel*. If you want to know how the two time travellers get out of the tea room in the sky then this could be the fanzine for you.

THE MAGAZINE FOR THE JUPITER MOON FAN CLUB OF GREAT BRITAIN (A4. 40 pages. £3.00. Cheques payable to S. J. CORNWALL. From Shane Cornwall, 5 Knevet Close, Attleborough, Norfolk, NR17 2NR)
Shane Cornwall is to be commended for his commitment in not only publishing a magazine but running a whole fan club devoted to a series that is no longer running and was hardly seen by anybody when it was. Each issue features newspaper clippings, interviews with the cast and an ongoing episode guide to the entire series including the episodes never shown in the UK. The magazine is well produced and other publications and merchandise are also available.

Doctor Who Magazine
Issue 224 will feature the next instalment of *Matrix Data Bank* which will attempt to answer all your factual questions about *Doctor Who*. *The High Council* returns in Issue 225 to deal with all those continuity problems. Questions for both should be sent to the editorial address on page three.

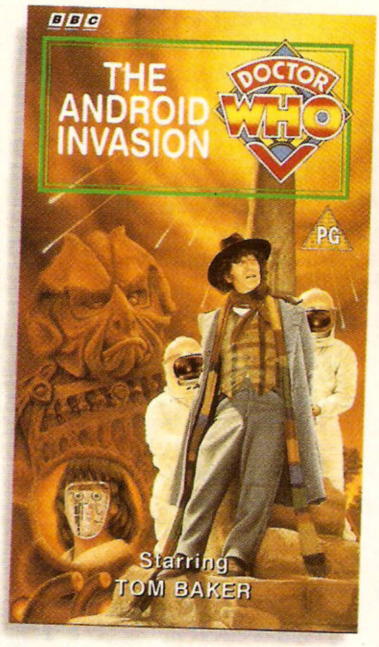
Gallifrey Guardian

DWM and BBC Video in exciting new partnership

BBC Video will now be releasing both *Carnival of Monsters* and *The Android Invasion* in March of this year. BBC Video intend to continue with the release of two tapes a month throughout 1995.

The striking cover artwork for *The Android Invasion*, by **DWM** artist Colin Howard, is shown here.

In a ground-breaking new partnership between **DWM** and BBC Video, the *Carnival of Monsters* video will be the first to feature a range of behind-the-scenes facts and cast details on the inside of the sleeve inlay. These notes have been compiled and presented by the **DWM** team. For the first time the box will also contain three exclusive photo-cards depicting scenes from the story. These cards will fit together with three other cards, available with Issue 224 of **DWM**, to create another, larger, picture on the reverse.



Key to Time season scheduled for 1995 release

Following its high placing in the 'most wanted' category of the recent **DWM** Readers' Survey, BBC Video are planning to release the Key to Time cycle of stories in the very near future. This series of six adventures spanned the entire run of Season Sixteen of *Doctor Who* – the only season as yet unrepresented on home video.

Events

There are a number of *Doctor Who*-related one day events already lined up for 1995.

Nicholas Courtney and Elisabeth Sladen will be among the guests at a film, sci-fi and comic fair at the Central Club, Great Russell Street, London on 25th February. The fun starts at 11am.

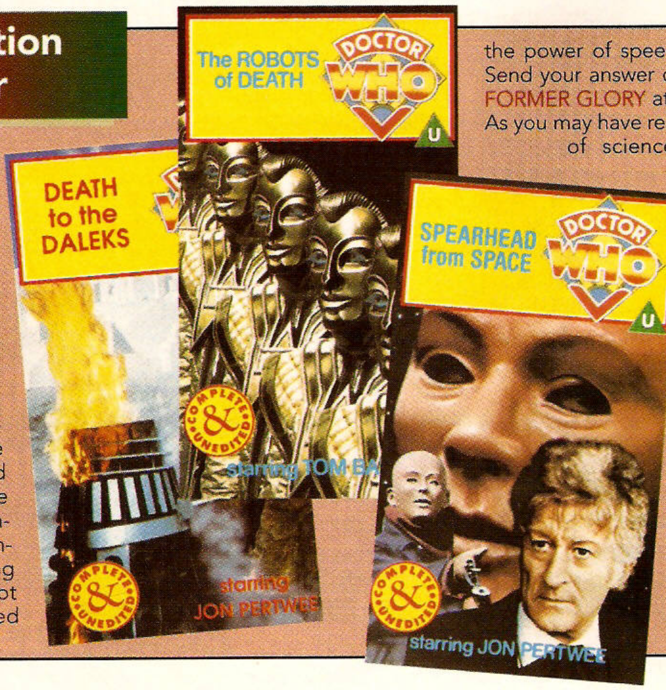
On 16th April Jon Pertwee will be giving a talk at another comic fair, this time at Basildon Sports Centre. There are a limited number of places, but pre-booking is available on 0181-523 1074.

Writers' Gate II will be held at the Great Northern Hotel, Peterborough on 13th May 1995. Appearing at the event will be a number of *New* and *Missing Adventures* authors including Terrance Dicks, Paul Cornell, Andy Lane, David A McIntee and Jim Mortimore. The event begins at 10am. For details contact: Writers' Gate, Flat 4, 101 Park Road, Peterborough PE1 2TR.

Competition corner

BBC Video have kindly given us TEN sets of February's three special video releases – *Spearhead from Space, Death to the Daleks* and *The Robots of Death* to offer as competion prizes.

This will be the first time that these adventures have been made available complete and unedited on video. To be in with a chance of winning one of the sets, simply answer the following question: Which robot unexpectedly possessed the power of speech in *The Robots of Death*? Send your answer on the back of a postcard to FORMER GLORY at the editorial address.



As you may have read in **DWM** 221, a new range of science-fiction audio adventures featuring *Doctor Who* actors will soon be available. The *Timegash* series will take stars Sylvester McCoy and Sophie Aldred on a whole range of adventures in space and time.

We have TEN copies of the first tape, *Sideshow*, and TEN T-Shirts to give away as prizes to those who can tell us the name of the main guest star of *Sideshow*. Send your answers, again on a postcard, to AUDIO DYNAMITE at the editorial address on page 3. The usual Marvel rules apply to both competitions.

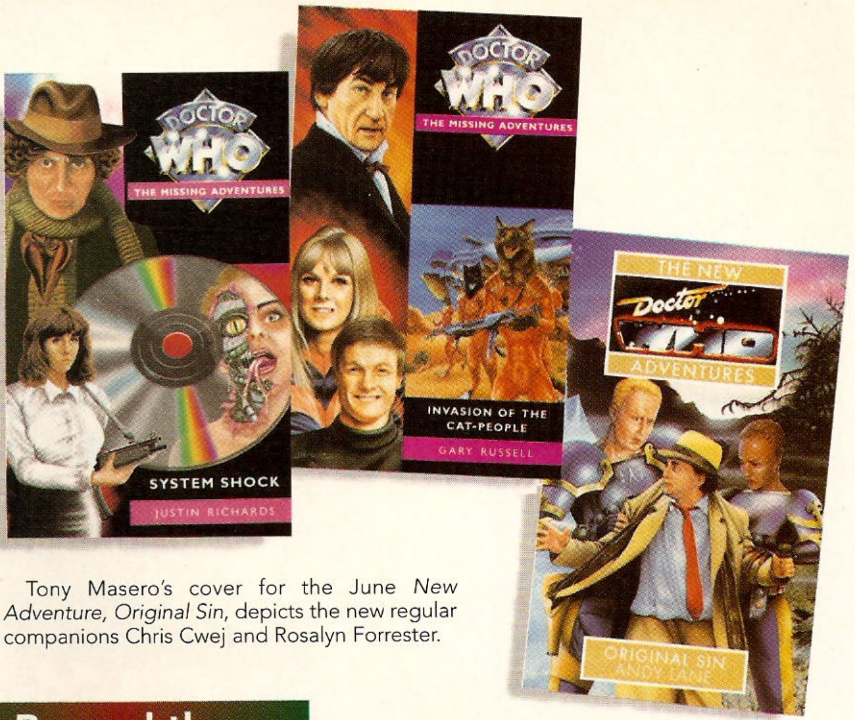
Book news

Virgin Publishing have confirmed two additions to their *Missing Adventures* range of novels.

Millennial Rights, by **DWM** columnist Craig Hinton [*The Crystal Bucephalus*], features the Sixth Doctor and Mel and is due for publication in October. *The Empire of Glass*, a further novel from Andy Lane [*All-Consuming Fire*, *Original Sin*] features the First Doctor, Steven and Vicki, and will be available in November.

Martin Rawle's cover for *System Shock* is pictured right. In keeping with the high technology theme of the book the artwork was created entirely on computer.

Also shown is Colin Howard's cover for Gary Russell's forthcoming *Missing Adventure*, *Invasion of the Cat-People*.



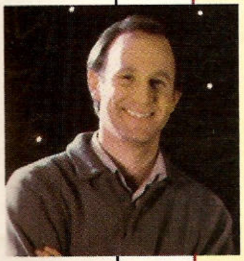
Tony Masero's cover for the June *New Adventure*, *Original Sin*, depicts the new regular companions Chris Cwej and Rosalyn Forrester.

Beyond the TARDIS

Obituary: John Lucarotti, script writer of *Marco Polo*, *The Aztecs* and *The Massacre of St. Bartholomews Eve* died in Paris on 20th November. Lucarotti also contributed scripts to many key British television series, including *The Avengers* and *The Onedin Line*. **Peter Pratt**, who played the Master in *The Deadly Assassin*, passed away on 11th January 1995. **DWM** will be paying special tributes to both gentlemen in Issue 224. **Vi Delmar**, who appeared as the old Queen Xanxia in *The Pirate Planet*, died on 26th November following a long illness. Also recently deceased, from the same story, is **Ralph Michael** who played Balaton. **Richard Kerley**, who was a Cyberman in *The Tomb of the Cybermen* Episodes Two to Four and a Yeti in *The Abominable Snowmen* Episodes Two to Six and **John Rees**, who was the pilot Hardy in episodes one and two of *Frontier in Space*, have also passed on.

Doctors: A bearded **Tom Baker** could be seen as a sea captain in *Frankenstein: the True Story*, when BBC1 screened the 1973 film on 21st December. UK Gold will show another of his films, *Vault of Horror*, on 24th February.

The second series of *Ain't Misbehavin'* featuring **Peter Davison** as Clive Quigley began on BBC1 in early January, followed up at long last by *Heavenly Bodies* on 22nd January, but in the 'graveyard slot' of 11.05 pm. This six-part astronomy series, whose music has been provided by **Malcolm Clarke**, was originally planned to be broadcast last Summer at 7.30 pm. Amongst many topics covered during the run, Peter talks to experts and amateur astronomers about the sun and moon, learns that we are all made of star dust and explains why the traditional white Christmas is now a thing of the past. A BBC book priced £9.99 has been released to accompany the series.



Michael Jayston has been appearing in Alan Bennett's adaptation of *The Wind in the Willows* by Kenneth Grahame at London's Olivier Theatre, and can also be seen as Bob in the second series of the ITV comedy *Outside Edge*.

A memorial service for the late **Peter Cushing** was held at St Paul's Church, Covent Garden on 12th January.

Companions: *For the Love of Roy*, a tribute to the late **Roy Castle** by the Grand Order of Water Rats, will be held at the Wimbledon Theatre on 23rd April with all proceeds going to the *Cause for Hope* appeal.

Strange but true; **Jennie Linden**, who played Barbara in the feature film *Dr Who and the Daleks*, provides the 'Gossip' voice heard each week in Channel 4's youth programme *The Word*.

Frazer Hines was one of the panellists on BBC1's *Telly Addicts* Christmas special shown on 28th December. **Brian Blessed**, King Yrcanos in *The Trial of a Time Lord* also took part.

Out in California, **John Levene** has become executive producer/director of WINGS (standing for Women in Need Growing Stronger), a tennis event held by actor Robert Wagner. He also claims to have been approached to co-produce for The Prince's Trust in Hollywood.

The appearance by **Caroline John** in the five-part BBC1 series *The Choir* (see **DWM** 219) can be seen during March.

A plethora of artists gathered to pay tribute to actress Stephanie Cole on her *This is Your Life* on 21st December, including **Louise Jameson** (*Tenko*), **Michael Jayston** (*A Bit of a Do*) plus **Graham Crowden** from *The Horns of Nimon* and **Daniel Hill** from *Shada* who both starred with her in *Waiting For God*.

Producers: UK Gold is showing the classic BBC series *Paul Temple* at 8.00am on Sundays. Three series comprising a total of forty-six episodes were made between 1969 and 1972, produced by **Alan Bromly** (director of *The Time Warrior* and *Nightmare of Eden*), **Peter Bryant** and **Derrick Sherwin** respectively but the channel is only screening the fifteen colour episodes still held by the BBC following the archive purge of the 1970s. **George Sewell** (*Remembrance of the Daleks*) co-starred alongside Francis Matthews.

Writers: Stephen Wyatt was commissioned to write the play *Fairest Isle* to commemorate the tercentenary of the death of Henry Purcell. It was broadcast on Radio 3 on 8th January.

The feature film *Ladybird, Ladybird*, scripted by **Rona Munro**, managed to gross £150,000 during its release period in the UK.

Directors: Paul Joyce, of *Warriors' Gate* fame, was responsible, along with Chris Rodley, for Channel 4's *Cinefile: Pier Paulo Pasolini – Heretic* on 9th January, a profile of the Italian film director murdered in 1975.

Ikona Films, the new production company run by *The King's Demons* director **Tony Virgo** (**DWM** 217), has been commissioned by BBC1 to make an as yet unnamed thirteen-part drama series about a Devon vetinerary practice.

Matthew Robinson found time to co-write and co-produce the single *Love Your Sexy...!* by the girl trio Byker Groove, but sadly for him it failed to emulate the success of that other *Byker Grove* act PJ and Duncan AKA. As director of the penultimate episode of the latest series, shown on 20th December, he was instructed by Anna Home, Head of Children's BBC, to edit a two-minute scene featuring a character being subjected to a kangaroo court.

Further to **DWM** 217, Catherine Cookson's *The Glass Virgin*, directed by **Sarah Hellings**, was broadcast by ITV over three weeks from 6th January.

Nick Mallett (*The Trial of a Time Lord*/*Paradise Towers*/*The Curse of Fenric*) has been back behind the cameras on *The Bill*.

Miscellaneous: Bloopers from *Delta and the Bannermen* and *Remembrance of the Daleks* featured on the two editions of *Auntie's New Bloomers* shown on BBC1 over the Christmas period.

John Lee, who played Alydon in *The Daleks*, can regularly be seen as Len Mangel in *Neighbours*, while **Tony Caunter**, who was Thatcher in *The Crusades*, IMC First Officer Morgan in *Colony in Space* and Jackson in *Enlightenment*, is now playing Roy Evans, a new love interest for Pat Butcher in *EastEnders*.

compiled by Dominic May

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